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BONUS! Sherry Serafini is back! Get a sneak peek into her new book p.24

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DESIGNS & TECHNIQUES FOR SPRING

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FRESH NEW WAYS TO USE YOUR LOOM
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YOUR GUIDE TO METAL STAMPING TOOLS p.64

BEADING GREEN>>
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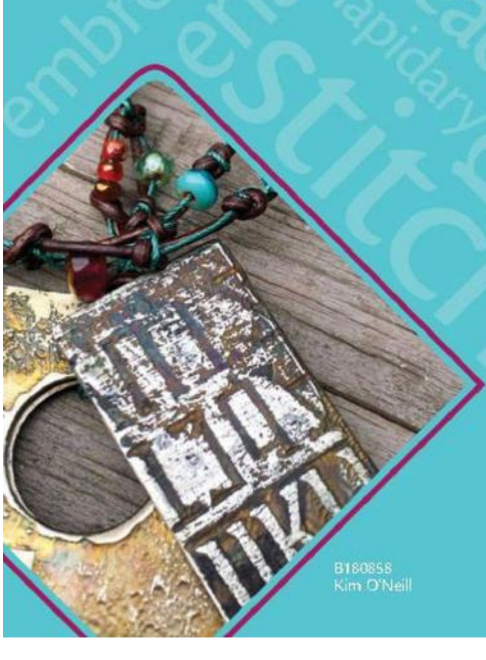
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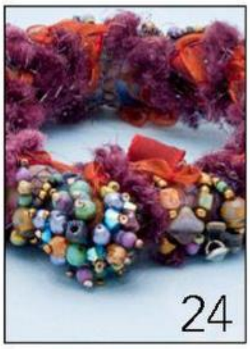

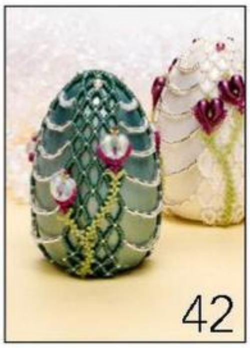

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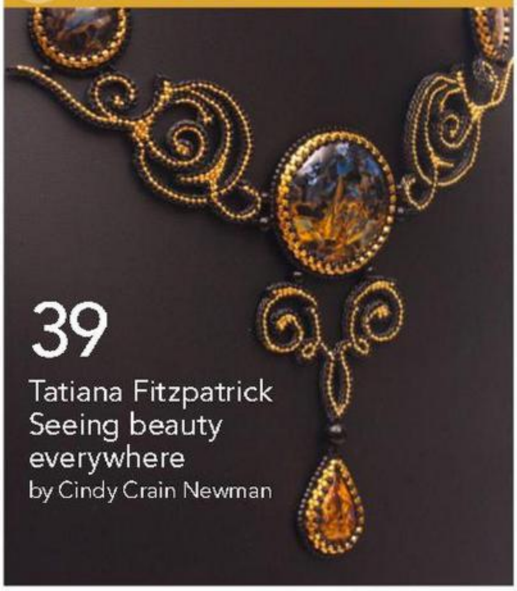

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Seeing beauty everywhere
by Cindy Crain Newman

B&B extra

Subscribers, download your April issue of *B&B Extra* on April 1 at facetjewelry.com/extra.

Spiral bead crochet bangles by Barbara Zaner Miezejewski

Interlocking diamonds bracelet by Melissa R. Pfeiffer

it's reversible!

Petite petals bracelet by Kelly Wiese

Blooming squares earrings by Debora Hodoyer

Bead&Button (ISSN1072-4931, USPS 012-039) is published bimonthly by Kalmbach Publishing Co., 21027 Crossroads Circle, P.O. Box 1612, Waukesha, WI 53187-1612. Periodicals postage paid at Waukesha, Wisconsin, and additional offices. Postmaster: Send address changes to *Bead&Button*, P.O. Box 62320, Tampa, FL 33662-2320. Canada Publication Mail Agreement #40010760.

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Please send editorial contributions to: Editor, Bead&Button, P.O. Box 1612, Waukesha, WI 53187-1612. We cannot assume responsibility for manuscripts or materials submitted to us. Single copy $5.99 U.S. Subscription rates:
1 year (6 issues) $28.95, 2 years (12 issues) $55.95, 3 years (18 issues) $79.95. Canadian: 1 year $36.95, 2 years $71.95, 3 years $103.95. Canadian: Add $8.00 postage per year. Canadian price includes GST, payable in U.S. funds. International: Add $14.00 postage per year, payable in U.S. funds, drawn on a U.S. bank.

Printed in U.S.A.

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Beading and the big blue pearl

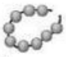
April 22 is Earth Day which got me thinking about the carbon footprint of beading. I'm not sure how it could be calculated, as we use so many different tools and types of beads. But a quick internet search on the topic suggests that since the glass and metal materials commonly found in a beader's stash are created with high heat and high energy demands, our beloved supplies may do damage to more than just our pocketbooks.

But beading also gives us lots of ways to repurpose and upcycle everyday items that might otherwise end up in the trash. To that end, this issue includes a Design Workshop (p. 20) with 10 fun ways to temper your environmental impact by making upcycled jewelry. In addition, our artist profile (p. 39) shows how bead artist Tatiana Fitzpatrick weaves environmental messages into her jewelry; and in Anything Goes (p. 76), associate editor Diane Jolie shares three clever ways to keep empty milk jugs out of the landfill by using them in your studio. We would love to hear about the ways, both big and small, that you repurpose and upcycle everyday materials in your beading endeavors. Post your tips on our page at facebook.com/beadandbutton or send your ideas to us at editor@beadandbutton.com. Thanks for being a good steward of the big blue pearl. Happy beading!

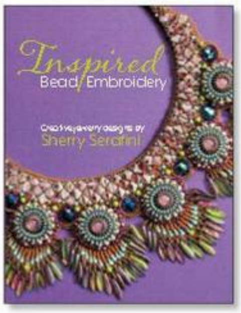
Julia Gerlach

Editor, *Bead&Button*
editor@beadandbutton.com

FIND THE BEAD STRAND



Join the fun! Find the hidden picture of a bead strand (exactly like the one at right) and email me by May 5 with the page number the strand is on (put "Find the Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of Sherry Serafini's new book, *Inspired Bead Emroidery.* Good luck! Congratulations to Susan Farbstein of Flossmoor, IL, who found the strand on p. 85 of the December issue!



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JEWELRY MAKING START TO FINISH

Visit Bead&Button's new website, FacetJewelry.com, for free projects, videos, blogs, galleries, design challenges, and more, all updated daily.

Make something purple for our April Design Challenge, like this gorgeous necklace by Geraldine Churchill

Get ready for summer with these super-cute flip flops by Diane Hertzler

VIDEOS TO ENHANCE YOUR LEARNING

Video: How to bezel domed coins and metal blanks

Video: Make upcycled jewelry with wine corks

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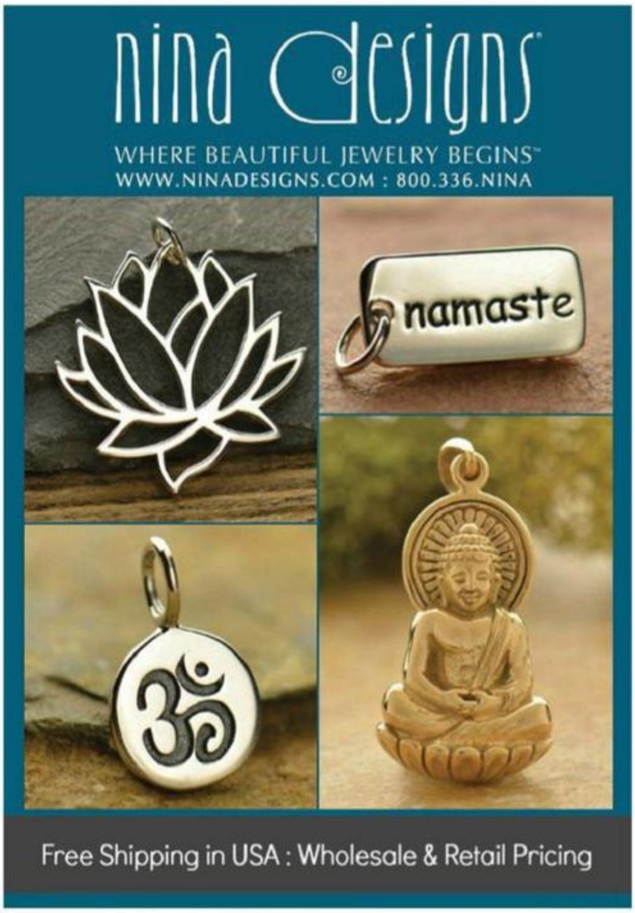

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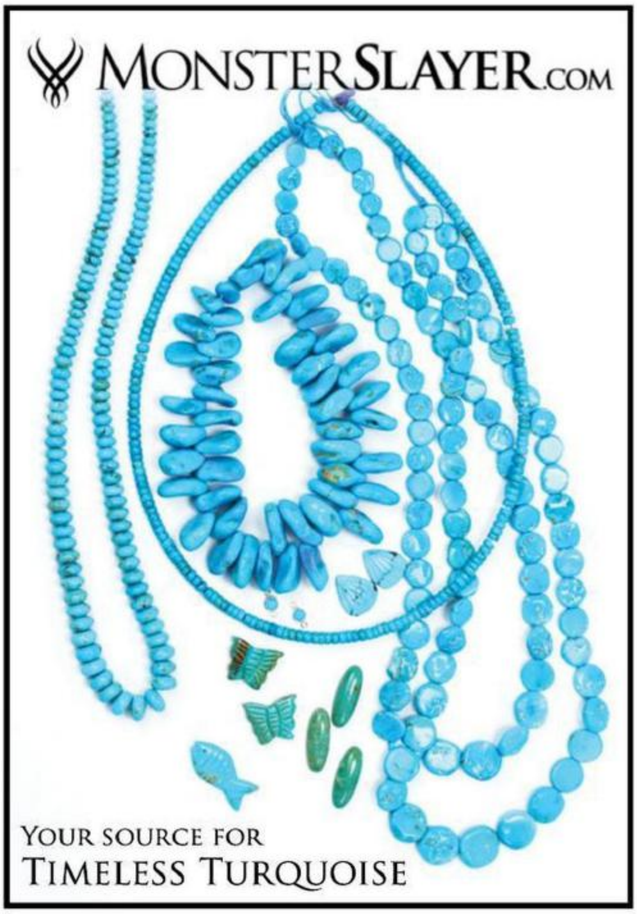

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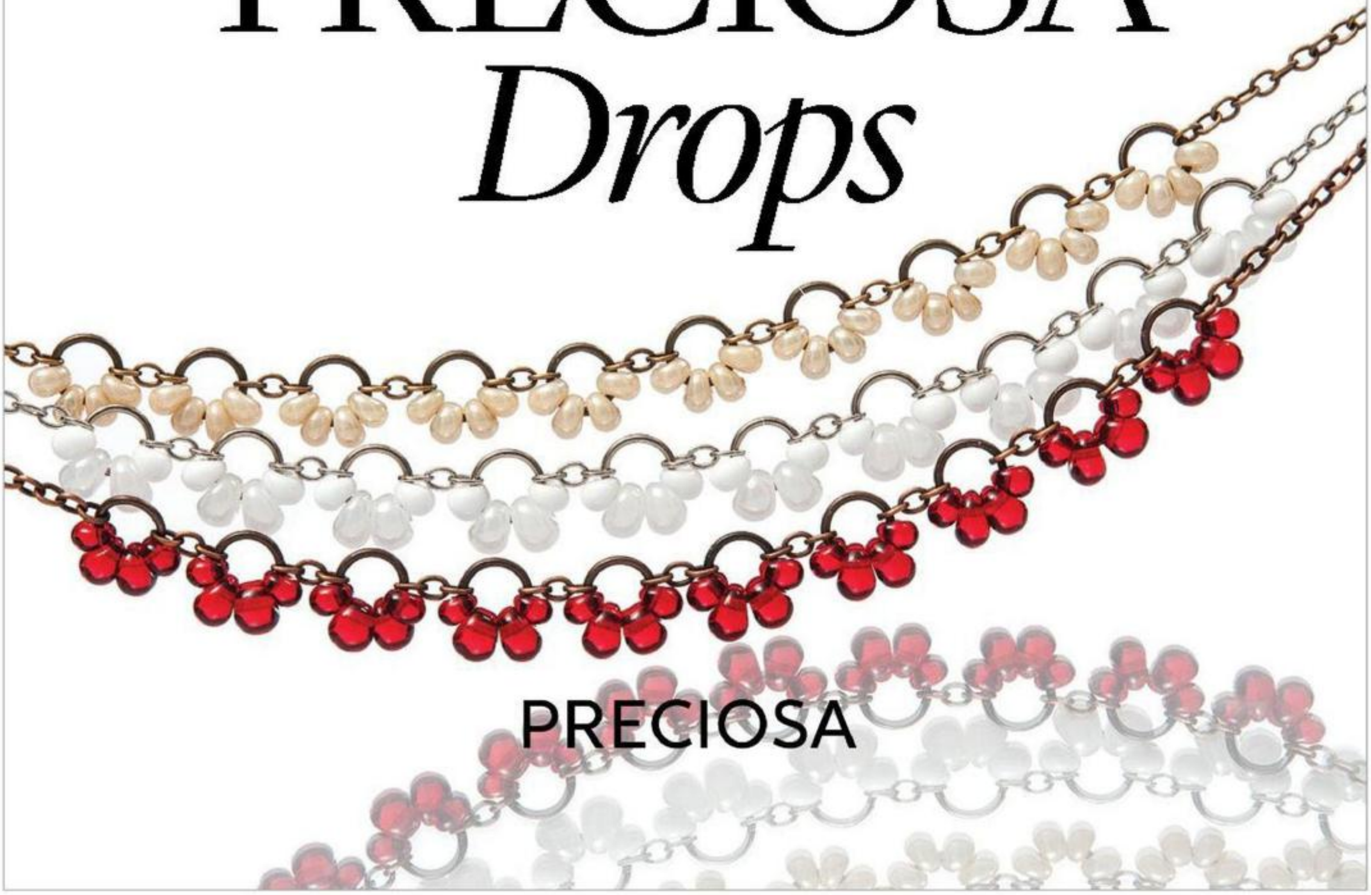

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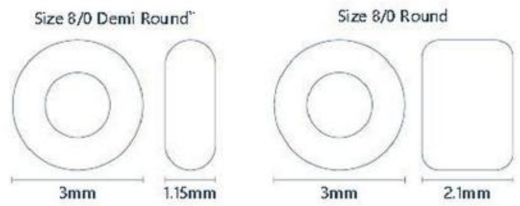
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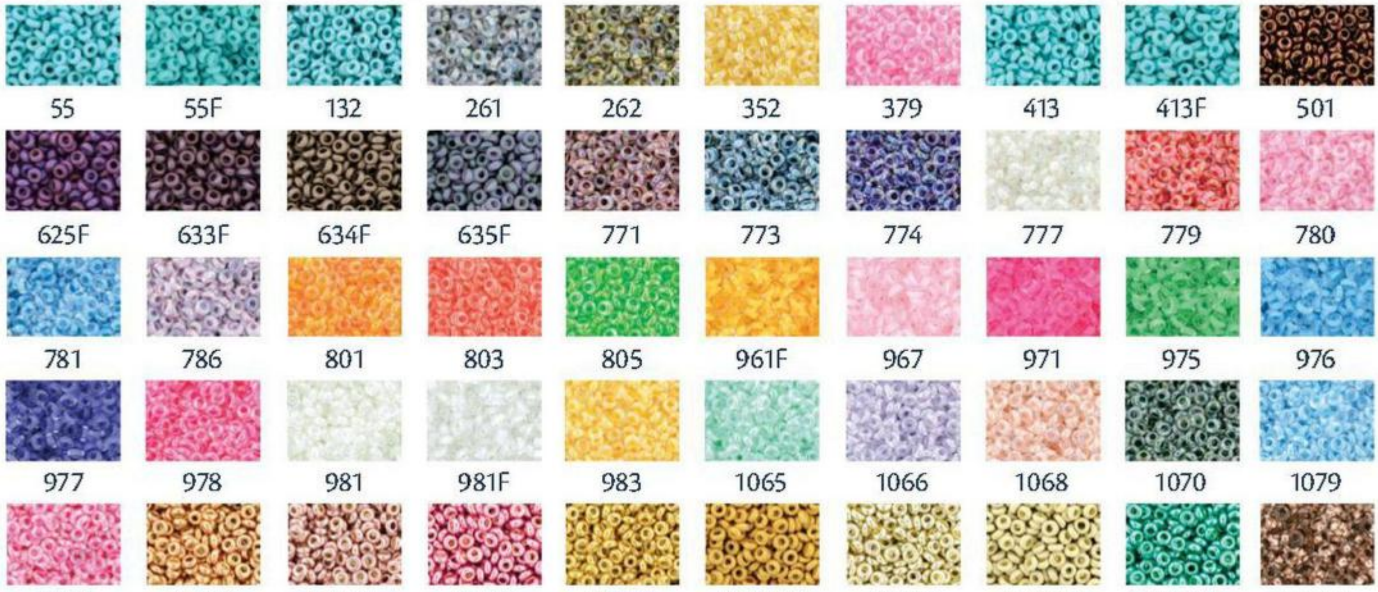
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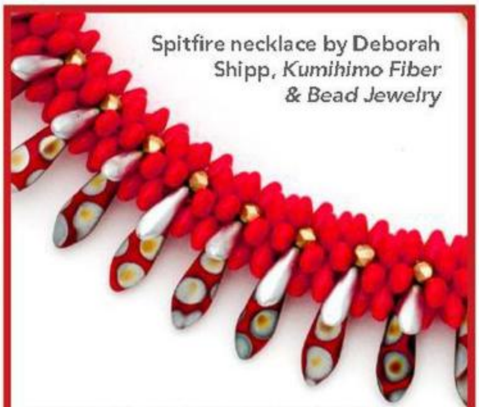
WHAT'S HAPPENING >>

BEADING TRENDS, TIPS, NEWS, REVIEWS, PROJECTS, AND MORE!

Gaga for Swarovski

It's not just you. Look who else loves the effects that Swarovski crystals offer: Stefani Joanne Angelina Germanotta (a.k.a. Lady Gaga). During her last world tour, the performer incorporated "nearly 550,000 Swarovski crystals, adorning everything from ensembles and props to make-up, culminating in a show-stopping spectacle of shimmering light," Swarovski representatives tell us. No doubt about it, Lady Gaga shines.



Spitfire necklace by Deborah Shipp, *Kumihimo Fiber & Bead Jewelry*

KUMI GATHERING 2018

Registration is now open! Get ready to braid at the 2018 conference for the American Kumihimo Society. Featuring Makiko Tada, Jacqui Carey, Giovanna Imperia, Adrienne Gaskell, and more.

October 26–28, 2018; Tampa, FL
amksoc.org

HAVE YOU REGISTERED FOR THE 2018 Bead&Button Show?

We've planned wonderful ways to bring together beads, jewelry, artists, and teachers this year. With more than 600 classes, there is something for everyone! Check out the new upgrades to the website, including multiple class images and instructor videos. Visit BeadandButtonShow.com to register for classes. **Save the date: the fun takes place June 3–10, 2018.**

➡ **If you have beading news, tips, or events, send emails to editor@beadandbutton.com, and put "Bead Soup" in the subject line.**

CELEBRATE WITH BUTTONS

CONNECTICUT STATE BUTTON SOCIETY ANNUAL AUCTION

With their 70th anniversary just completed in 2017, the Connecticut State Button Society is holding their annual button auction this spring. What treasures will you find?
Plainville, CT; March 17, 2018
connecticutstatebuttonsociety.org

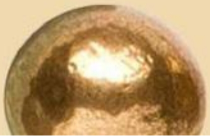
COLORADO STATE BUTTON SOCIETY ANNUAL BUTTON SHOW AND SALE

CSBS is celebrating 50 Years: 1968–2018! Check out this year's event, appropriately themed "Westward Button Trails."
Denver, CO; April 6–8, 2018
coloradobuttons.com

NEW YORK STATE BUTTON SOCIETY

Help the society celebrate their 75th birthday!
Binghamton, NY;
April 27–29, 2018
nystatebuttonsociety.org

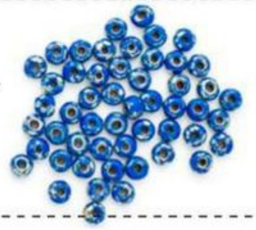
To see if there's a button society in your region, visit nationalbuttonsociety.org. No local club in your area? There's a large online organization called "Buttonbytes" that's free and open to anyone interested in the hobby.



what's new?

CRYSTAL RECOGNITION

Swarovski plays with our perceptions as they present their new Light and Shadow Collection. New shapes include the entrancing Eye Fancy Stone and twinkling Starbloom Fancy Stone (left). The "Growing Crystals" collection breaks new ground with precision cutting that resembles a mid-metamorphosis crystal (above). New to the color family are scarlet and crystal velvet brown. Plus, you'll see more new shimmer effects colors, including erinite shimmer (lower right). Find them at a bead store near you.



CZECH, 1, 2, CZECH

New colors inspired by artisans — Monet, Picasso, and Van Gogh — are hitting the shelves at bead stores near you, including 4 mm wide-cap mushroom buttons (also in 7 mm and 9 x 8 mm), 3 x 6 mm 2-hole bricks, 3-cut 6º seed beads, and 4 mm Cubix.

C'EST MAGNIFIQUE!

Puca now offers a new 5 x 8 mm two-hole bead called Amos par Puca. The teardrop-shaped beads nestle together with other Puca beads, or can be combined with your beading favorites. Look for them at a bead store near you.

CASTING A SPIRITUAL SPELL

TierraCast's new on-trend collection, Soulful Spirit, reflects the richness of cultures from around the world. Supporting the geometric trend are Flag beads. Pewter crystal cushion frames and pewter hammered hook-and-eye clasps offer a casual, rustic touch. Plus, Guru/Mala beads, Tree of Life, and Lotus spacers feed the global and boho movements. Use these thoughtful components together to build purposeful jewelry designs.

NEW PERMA AND POLY COLOR CHOICES

Your favorite Toho beads now come in a wider variety of PermaFinish galvanized colors, including violet PF581, jade green PF584, and almond PF593, to name a few. Plus, SuperDuos, GemDuos, Rullas, and Nib-Bits are available in seven new polychrome finishes, including two-tone duets such as the mint chocolate and cream shown. Look for them at your local bead store.

NEW DIAMONDS TO LOVE

CzechMates brings you the all-new diamond bead. These flat, 4 x 6.5 mm beads are available in more than 45 colors, such as these opaque rose/gold topaz, opaque red Picasso, and matte turquoise. Incorporate them into your dimensional projects or use as an angled spacer.

TEMPTING QUARTER TILAS

Miyuki Tila beads are known for their perfect uniformity. Now Tilas are available in quarter size, measuring 5 x 1.2 x 1.9 mm and still with two holes. Even in the new size, the beads offer large holes and very precise sizing. Look for them at your favorite beading supply shops.

HAVE FUN WITH VINYL!

Q I love bead-embroidered cuffs, but covering the entire surface of a cuff with beads is time consuming. Any ideas?

A Yes, dear reader, there is a perfect solution. Vinyl!

SUGGESTED TYPES

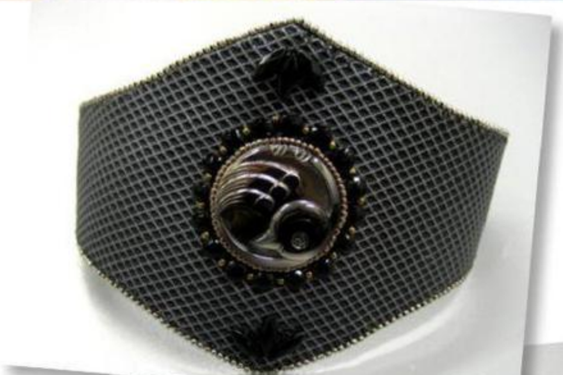
I first came across a bunch of vinyl samples at a garage sale and was intrigued by the variety. I thought, why not use vinyl as the base for a cuff, which would allow one to take advantage of all it has to offer and not have to bead the entire surface. First, vinyl is available in myriad colors and surface textures, including leather-look, metallics, and patent leather; Second, it cuts easily and stitching through it is like going through butter; Third, it is inexpensive yet durable.

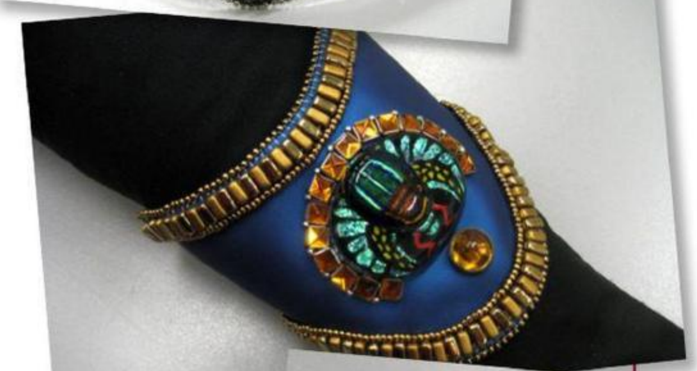
Vinyl comes in several weights: Upholstery vinyl is medium weight while clothing vinyl is thinner and you may want to back it with felt. Marine Vinyl is the heaviest and has additional UV protection to prevent the color from fading in sunlight, along with antibacterial and antifungal additives to make it mildew resistant. So, if you are shopping in a fabric store or outlet, look in both the upholstery and fashion departments. Vinyl might also be available from an upholsterer or furniture stores that have sample books they want to dispose of. Of course, it is also available online.

TIPS ON USE

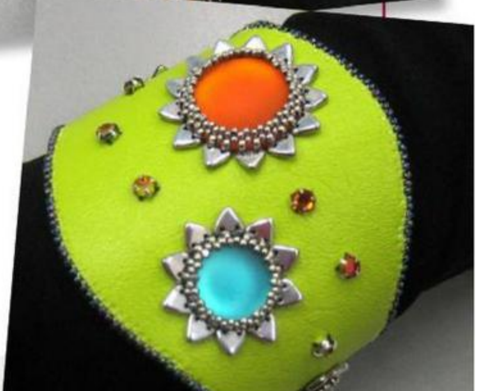
- Most people prefer not to use vinyl on the underside of a cuff where the surface is next to skin. Instead, consider using ultrasuede which can be glued to the back after stitching is completed. I use tacky white glue to adhere the backing. Leather could be considered, but often leather is hard to sew through so it becomes difficult to add a bead edging unless you punch holes to add the beads.
- If your vinyl has a knit fabric backing, color the edges of your cuff with a permanent marker.
- If using a cabochon, it must be bezeled to attach it securely as most glue will not adhere to vinyl.
- The fabric backing on upholstery and fashion vinyl can be marked with a pen or white gel pen.
- I often use snaps as a closure: they are inconspicuous and inexpensive. Some vinyl can be painted with Lumiere paint, but test for durability.

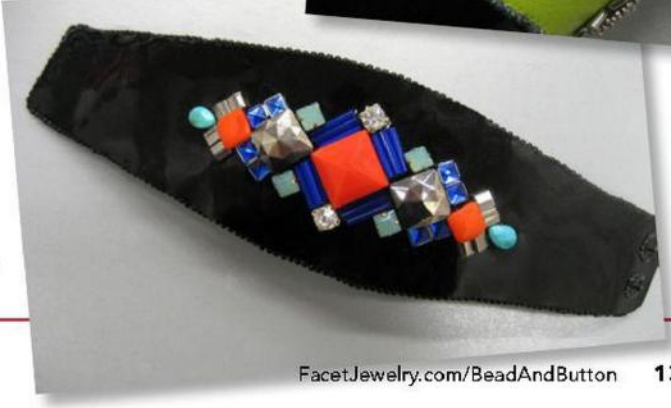
Diane Fitzgerald (dianefitzgerald.com) has authored more than 100 magazine articles on beads and beading. If you have a question you'd like Diane to answer, send it to us at editor@beadandbutton.com, and put "Panic button" in the subject line. You may see your question in print!



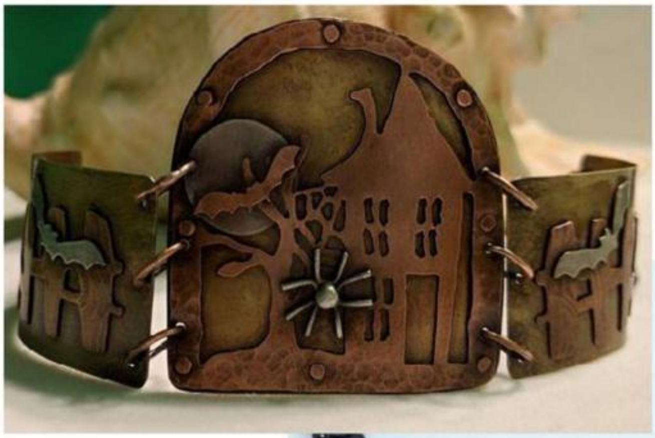


To see a variety of Diane's vinyl cuff samples, download her 2018 *Beautiful Beads Calendar of Cuffs* from dianefitzgerald.com.

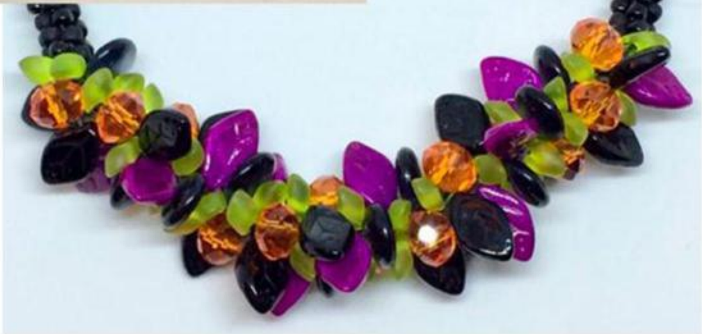




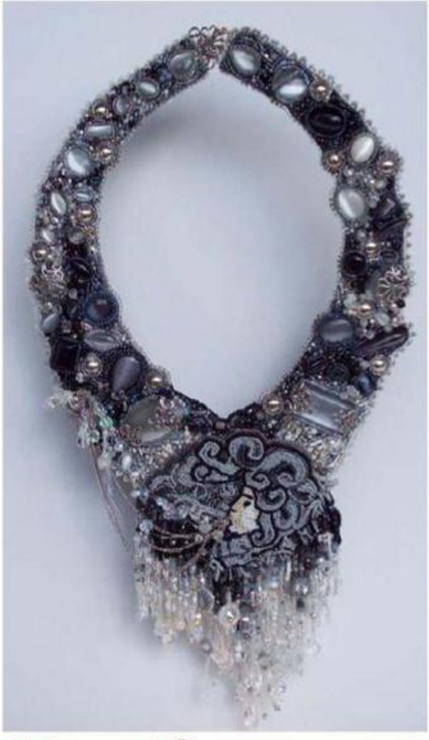
DESIGN CHALLENGE WINNERS



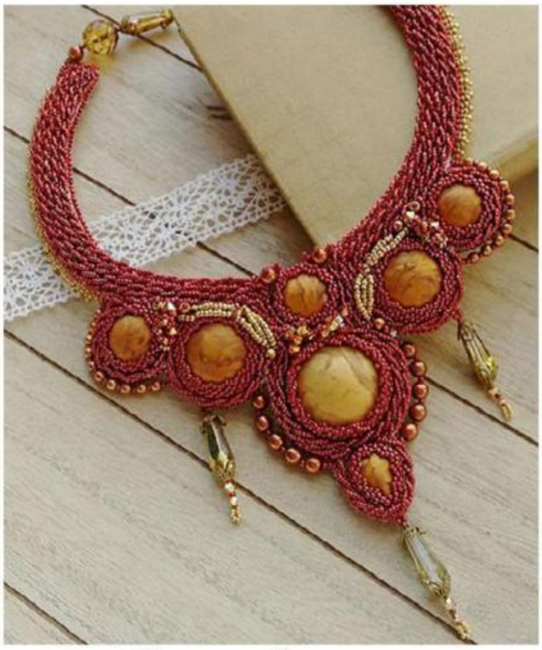
Karen Domine
Bump In The Night metals winner • "Spooky Scene Bracelet" • Mixed metals piece, featuring copper, brass, and silver.



Sally Battis
Bump In The Night reader's choice winner • "Witchy Woman" • Fill-the-Gap beaded braid necklace with glass leaves and fire-polished beads.



Deborah Glasser
Chill In The Air Stitching Winner • "Wind Chill" • Bead embroidery, featuring cool-color cabs and ice crystal fringe.



Anika Jaumann
Chill In The Air Reader's Choice Winner • "Fire" • Embroidered necklace with polymer clay cabochons, seed beads, crystal bicones, and glass drop beads.

JOIN US >>

We invite you to participate in our monthly design challenge! Create or share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on our website, FacetJewelry.com.

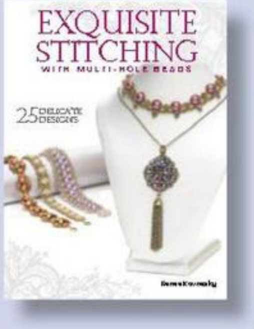
March, 2018:
IT'S SO EASY BEING GREEN
We don't wish to contradict the sage wisdom of a certain frog, but when it comes to making jewelry in March, there's only one color that comes to mind. It's the color of patina on copper, a crocus peeking through the last winters' snow, or a shamrock in a buttonhole. Pick your shade: sage, emerald, moss, bottle, pea, olive, sea, blueish, or apple! Show us your favorite for the March 2018 Facet Design Challenge: GREEN!

April, 2018:
ULTRA VIOLET FEVER
Spring is here and the Pantone Color of the Year is bursting out everywhere. The hyacinths are in bloom, the fragrance of lavender fills the air, and lilac blossoms hint at the spring days ahead. What shade of purple will you choose to use in your jewelry during April? Plum, violet, lilac, mauve, lavender, orchid, mulberry, wine, or heliotrope: all options are on the table for this month's Facet Design Challenge.

Bead Reads

EXQUISITE STITCHING WITH MULTI-HOLE BEADS

by Renee Kovnesky



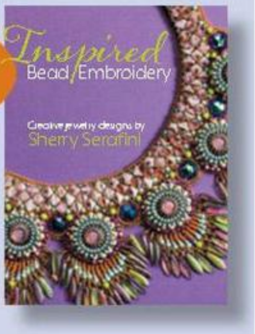
Renee Kovnesky offers 25 stitching projects to make necklaces, bracelets, earrings, and pendants. The book opens with an introduction to materials and techniques that allows beaders — both beginner and intermediate — to get stitching quickly. The step-by-step instructions and illustrations are straight forward and easy to understand. Plus, many projects include variations, offering readers plenty of options for changing the look of the finished piece. This is a great gift idea for friends just starting out in beading.

Kalmbach Books
ISBN: 978-1627004336
JewelryandBeadingStore.com

INSPIRED BEAD EMBROIDERY: NEW JEWELRY DESIGNS

by Sherry Serafini

AVAILABLE APRIL 1, 2018

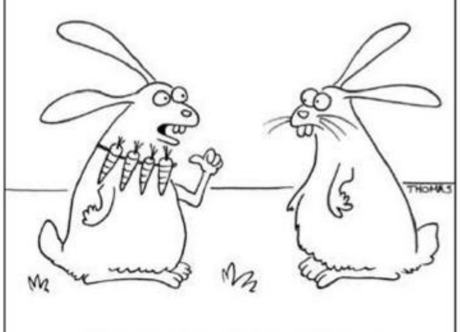


We love Sherry Serafini, and so do the rock stars Lenny Kravitz, Steven Tyler, and Melissa Etheridge, all who have worn her beadwork. If you're a Serafini fan, this new book is a must have. With more than 15 inspiring new projects, the book features embroidery projects and other textured designs (see excerpt on p. 24). Projects include earrings, bracelets, collars, and purses — for all beading levels. Plus, you'll find fundamentals, an inspirational gallery, and insight on the aesthetic choices behind Sherry's work. It's like having Serafini next to you as you bead.

Publisher: Kalmbach Books
ISBN: 978-1627003872
JewelryandBeadingStore.com

Did you know?

You're probably aware that a carat — not carrot — is a unit used to measure the weight of a precious stone. "Carat" is derived from "carob." The carob tree produces seeds that are uniquely uniform in size and weight, which made it useful for olden-time traders when weighing gemstones on scales. One carat is equal to 0.2 g; five carats equals 1 g.



"Do you like my new necklace? It's fourteen carrots."

Ever wonder how to submit a project?

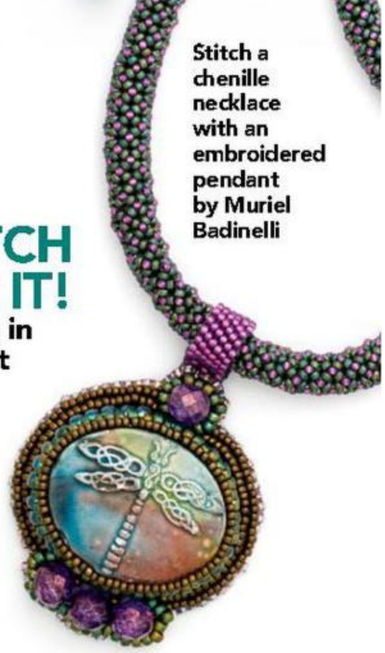
Do you have an original project to share? A great twist on an old stitch? Maybe a new kumi combination? We accept proposals for beaded projects, articles about artists, helpful beading tips, and more. Go to FacetJewelry.com/magazine/bead-button and click on "Submission Guidelines" in the purple rectangle. It's a great way to gain exposure for your beadwork.

Bead&Button magazine

WATCH FOR IT!

Coming in the next issue

Create elegant dangle earrings by Puca



Stitch a chenille necklace with an embroidered pendant by Muriel Badinelli

Get ready for the beach with stackable bangles by Michelle Leonardo

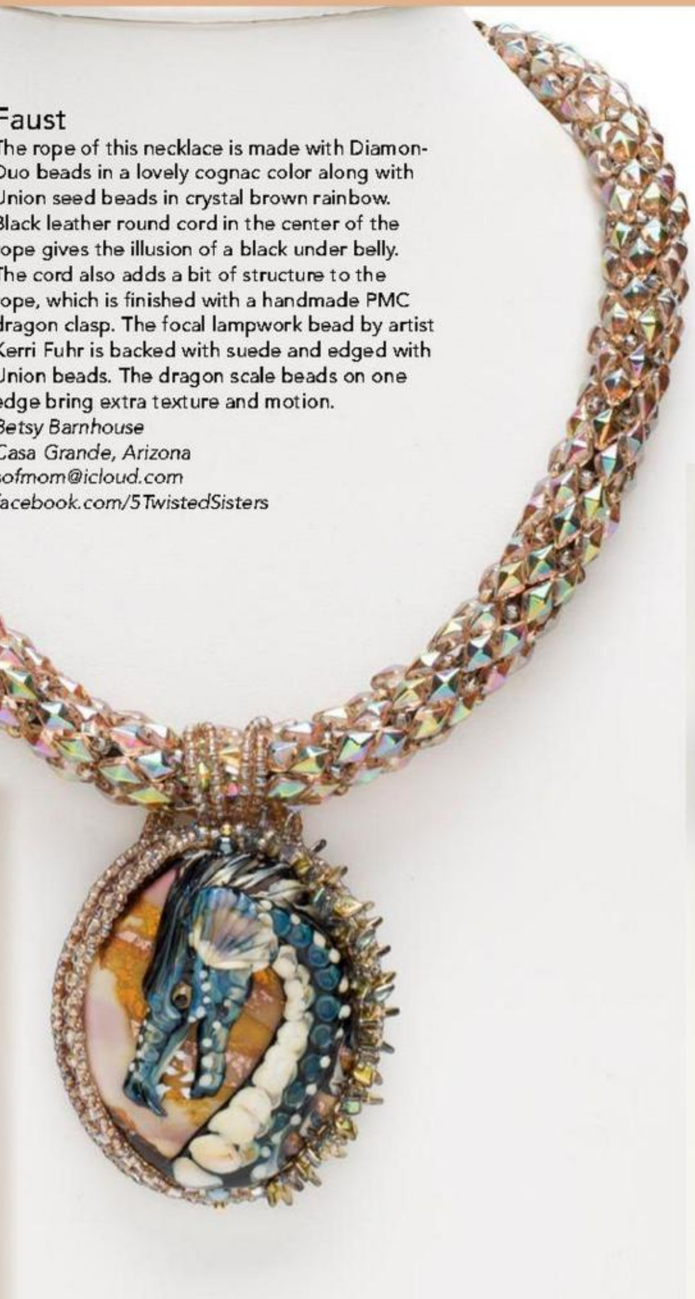
AND MORE!

Exuberant

Faust

The rope of this necklace is made with DiamonDuo beads in a lovely cognac color along with Union seed beads in crystal brown rainbow. Black leather round cord in the center of the rope gives the illusion of a black under belly. The cord also adds a bit of structure to the rope, which is finished with a handmade PMC dragon clasp. The focal lampwork bead by artist Kerri Fuhr is backed with suede and edged with Union beads. The dragon scale beads on one edge bring extra texture and motion.

Betsy Barnhouse
Casa Grande, Arizona
sofmom@icloud.com
facebook.com/5TwistedSisters



Tiara Guinevere

This tiara was created especially for a Swarovski Contest in Russia and took First Prize in the Accessories category. It was designed in the style of medieval royal jewelry, and speaks to the inner princess hidden deeply in every woman's heart. I used embroidery and herringbone techniques, utilizing many Swarovski crystals in a variety of shapes and sizes, 3-cut beads, seed beads, and leather.

Alla Maslennikova
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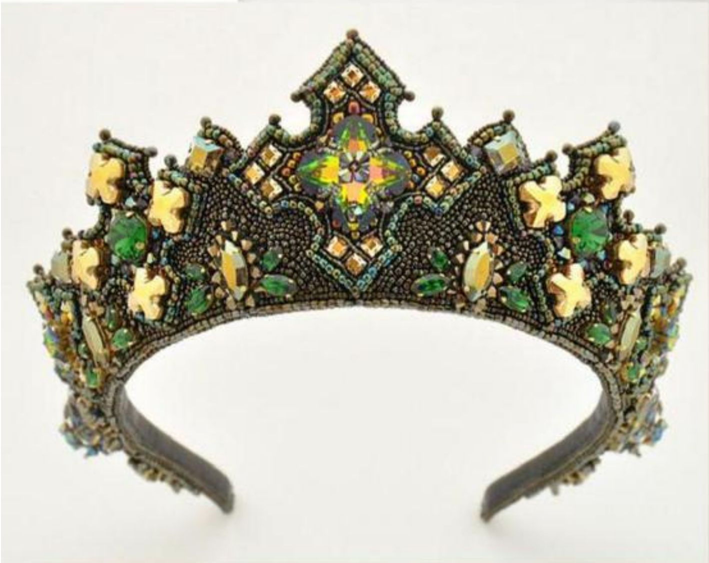


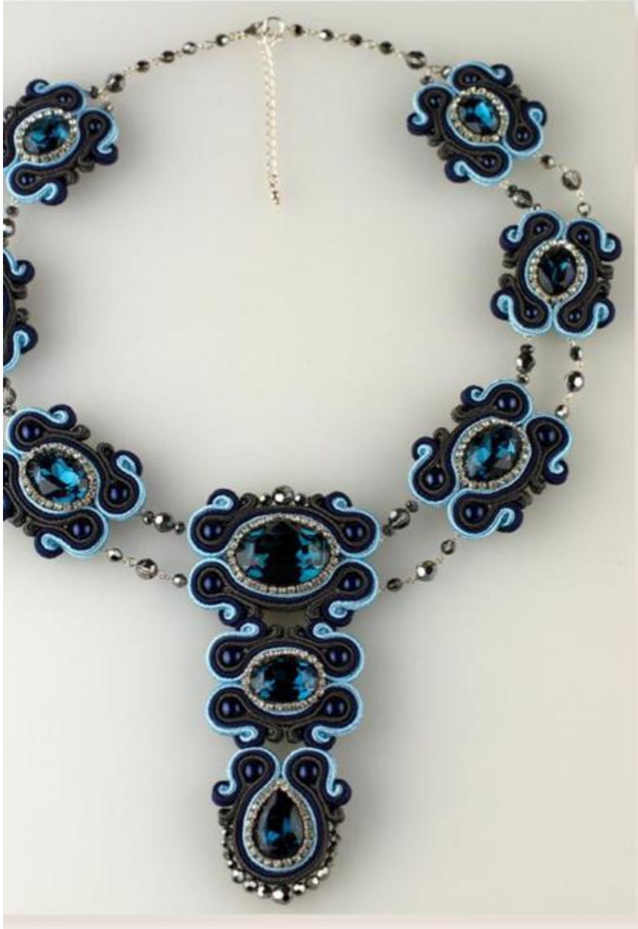
details

Your Work submissions: We're always looking for new works of beaded art and jewelry from our readers! To be considered for publication, send a high-resolution digital image of your work, a description of the piece, and your contact information to editor@beadandbutton.com. If your piece is selected, we will ask you to send it to us to photograph.

Eliza

I made this rich, sparkly necklace for a customer. I used French soutache, Swarovski crystals and pearls, rhinestone chain, and sterling silver findings to create a one-of-a-kind design. A pair of earrings and a brooch (not shown) create a striking set that make a statement either worn together or individually.

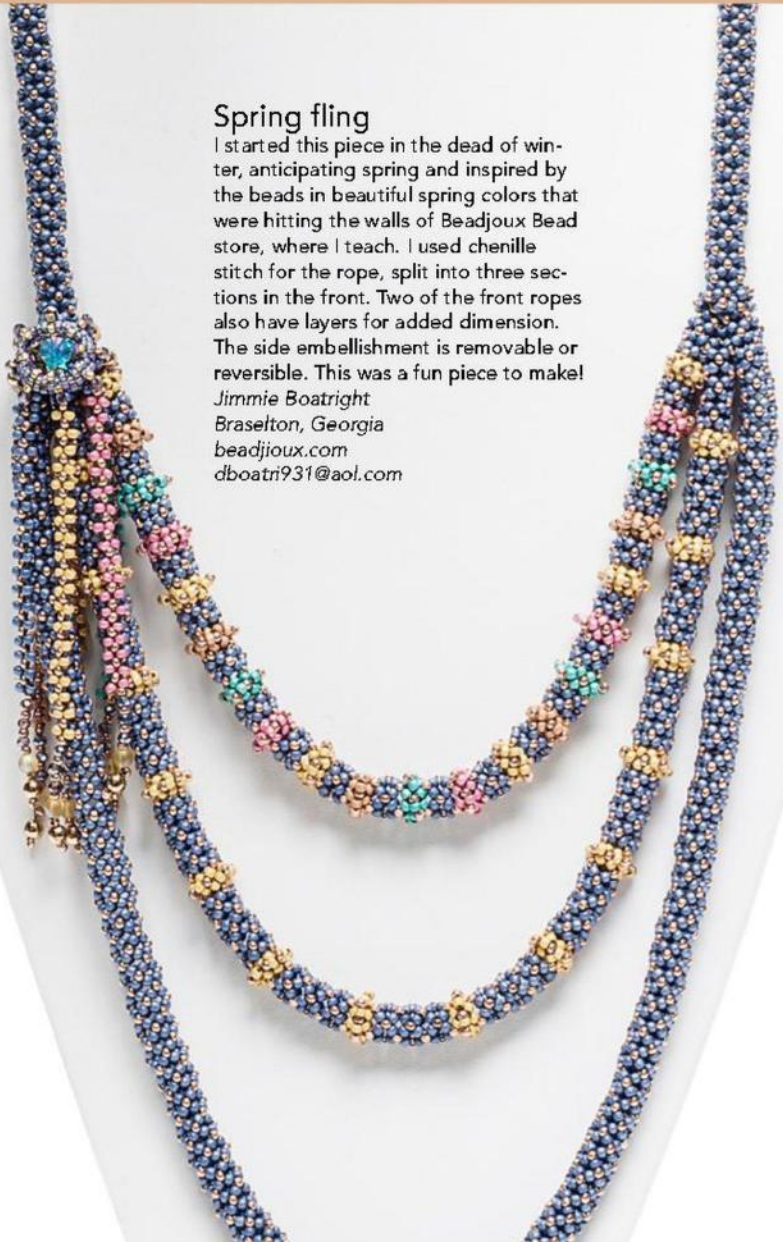
Olga Henderson
Glenrothes, United Kingdom
soutachebyolga.etsy.com
by-olga.uk

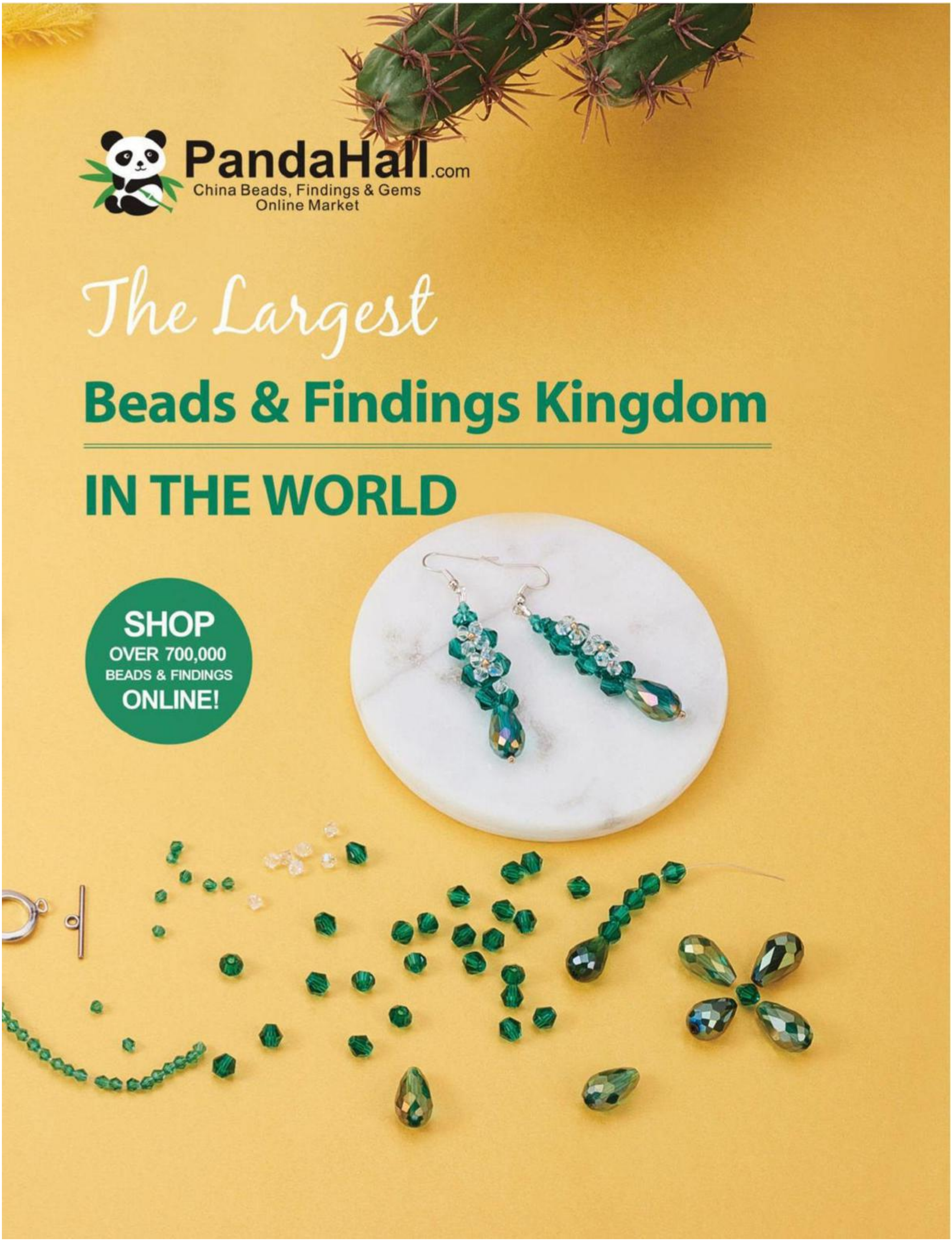


Spring fling

I started this piece in the dead of winter, anticipating spring and inspired by the beads in beautiful spring colors that were hitting the walls of Beadjoux Bead store, where I teach. I used chenille stitch for the rope, split into three sections in the front. Two of the front ropes also have layers for added dimension. The side embellishment is removable or reversible. This was a fun piece to make!

Jimmie Boatright
Braselton, Georgia
beadjioux.com
dboatri931@aol.com

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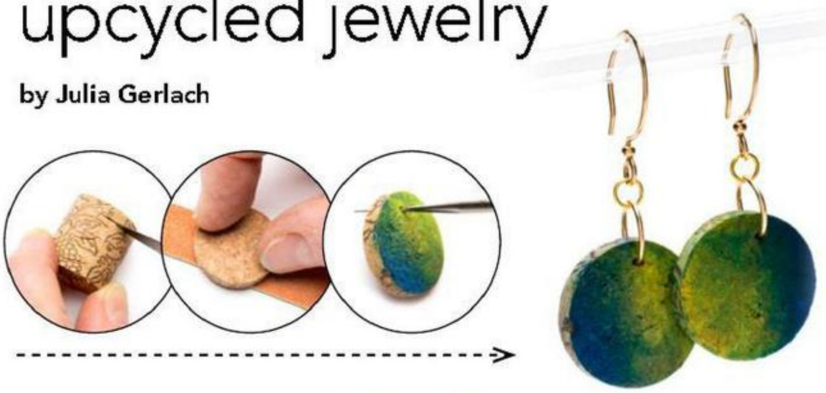
10 ways to make upcycled jewelry

by Julia Gerlach

Earth Day is April 22, and to mark the occasion, we're highlighting some great ways you can use upcycled materials in your beadwork. But don't stop with these! See what you've got sitting around the house that could be used in jewelry and give it a try. You may be surprised at what you come up with!



For a fun mixed-media look, try **wine corks**! For a simple and straightforward approach, drill a hole through the cork vertically and string it on wire to make a pendant (dangle a few beads or charms off the bottom for extra pizzazz). Or, cut a cork into slices for earrings, pendants, or components. Use wood-burning tools, rubber stamps, or acrylic paint to decorate them, and finish with an acrylic sealant. Pierce the disks as needed to use them as you would a charm or bead.

Ribbon can be used in all sorts of ways to make jewelry. See our excerpt from Sherry Serafini's newest book (p. 24) for a fun way to pair fiber and beads.

Skeleton keys continue to take center stage in lots of fun jewelry designs. Whether you like wire wrapping, bead embroidery, or stitching, there are lots of ways to incorporate these historical finds into your work, as Diane Hyde did in this pendant from our February, 2011 issue.

Do you love Minions, Legos, or Pokemon? It's easy to turn **small toys** into adorable earrings. Simply use a pin vise to drill a hole, string the toy (plus optional accent beads) onto a head pin, make a wrapped loop, and attach it to an earwire — voilà!

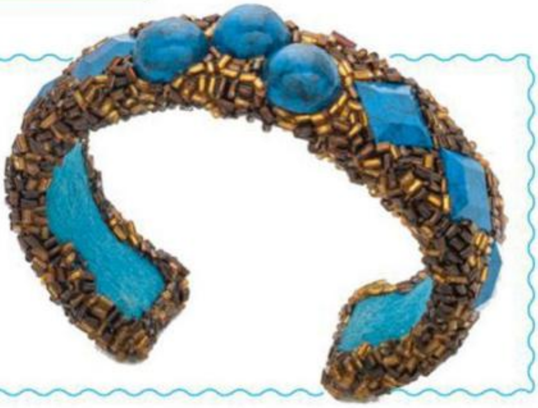
VISIT
FacetJewelry.com for more ideas on making upcycled jewelry!

Whether you coil them to look like flowers, use them in bead embroidery, or give them shape with a bit of wire, **old zippers** add an unexpected element to your jewelry or beaded sculpture. Shown here: Simple heart-shaped earrings by Sonia Kumar.

Do you have worn **leather** items (think purse, portfolio, or a belt) that have seen better days? Cut them up into shapes to make earrings, pendants, or bracelets. Unlimited options!

Beach glass is fabulous for jewelry. It can be wire-wrapped, drilled, captured in a seed bead bezel, and more. So many ways to capture memories from your seaside vacation in your jewelry.

Scrap metal makes a great form for bead-embroidery. Christine Callahan of Wisconsin makes these cuffs with all upcycled materials. Using metal shears, she cuts a strip of brass to use in place of a purchased bracelet blank, and forms it into a bracelet shape. She cuts up old jewelry she finds at rummage sales and uses the beads to embroider a design onto felt. She then encloses the bracelet form between the embroidered felt and a second layer. Consider using the same technique to make your own pieces!



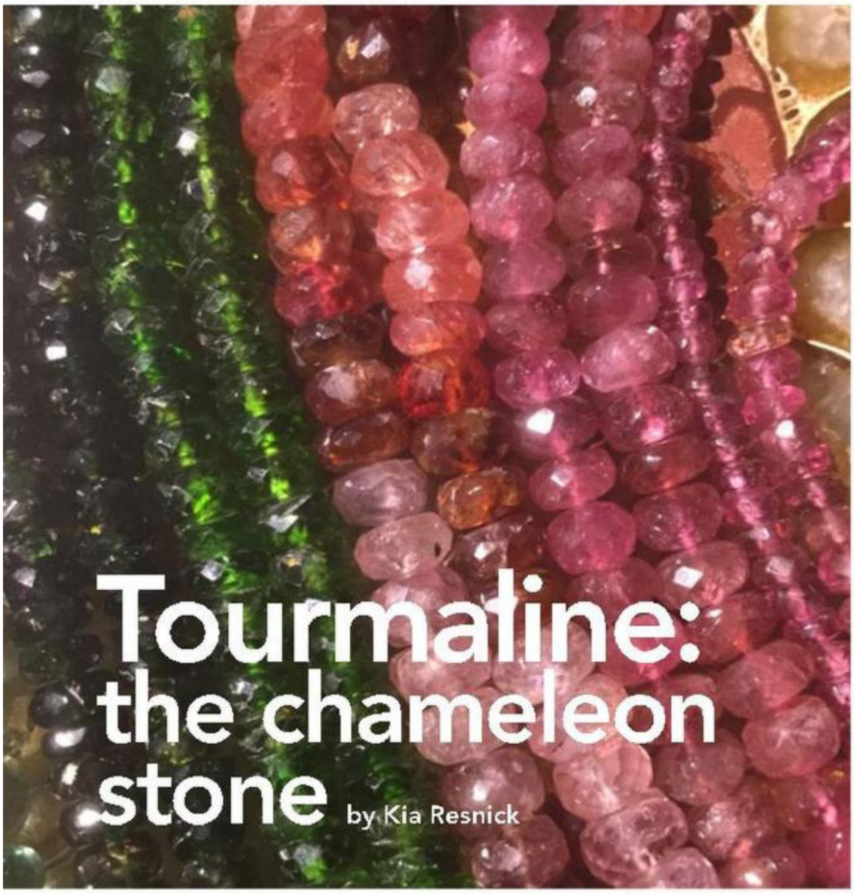
the house on the rock
ebay
Barnes & Noble Gift Card $25

Use a special punch tool (find them online or in the scrapbooking section of your local craft store) to turn **used gift cards** (or hotel keys) into cute jewelry components. Punches are available in all sorts of shapes and sizes. Shown here is an actual guitar pick punch, available at pickpunch.com.

Old coins make great focal pieces in jewelry. If you have metal skills, you may be able to dome them, as Robert Jennik (robertjennik.com) did to make these coin cabs (above). To use them in beadwork, capture them in a seed bead bezel. Another option: Run pennies through the penny squisher at the zoo or other vacation destination, and turn them into cute pendants, charms, or earrings, like this pair by Cathy Jakicic. B&B

Tourmaline: the chameleon stone

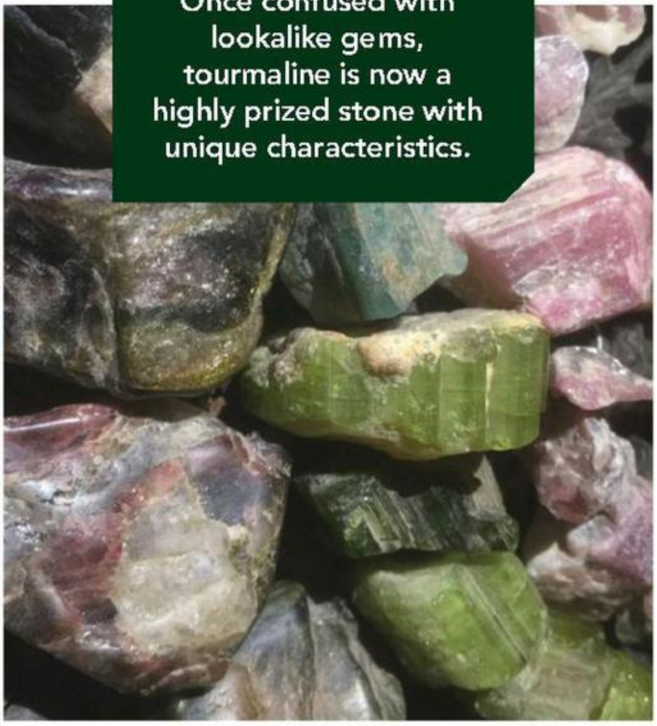
by Kia Resnick



Pale and deep green, chrome green, mixed and rubellite tourmaline

A STONE APART

Once confused with lookalike gems, tourmaline is now a highly prized stone with unique characteristics.



Rough pink, green, and mixed tourmaline beads

Tourmaline is a complex group of minerals with some very unique properties. It's also a gorgeous, sparkly gem that comes in every color under the sun, sometimes more than one in the same stone. High quality material can be found in North and South America, Africa, Europe, and Asia. But 95 percent of all tourmaline worldwide occurs as the black, opaque mineral known as schorl.

MISTAKEN IDENTITY

Legend has it that tourmaline crystals were considered to have magical and even demon-repelling powers, and have therefore been treasured since ancient times by witches and shamans. However, early use of tourmaline is difficult to authenticate, since people generally misidentified it as whatever more famous gem it resembled. Schorl was lumped in with every other black stone. The green material, widely recognized today, was commonly mistaken for emerald, peridot or grossular garnet. Red and pink tourmaline was, and still is, confused with ruby, spinel, garnet, kunzite, and morganite.

The name tourmaline originated in Sri Lanka, then known as Ceylon, and was used to describe all of the multi-hued gemstones found on the island. Prior to about 1700, zircon, spinel, garnet, and chrysoberyl were usually (mis)categorized by color, rather than by the modern understanding that a set of specific physical properties define each mineral group. At that time, the Dutch East India Company was supplying the European demand for exotic colored crystals by scooping up as much Ceylonese gem gravel as possible, selling it under the generic local term "toramalli."

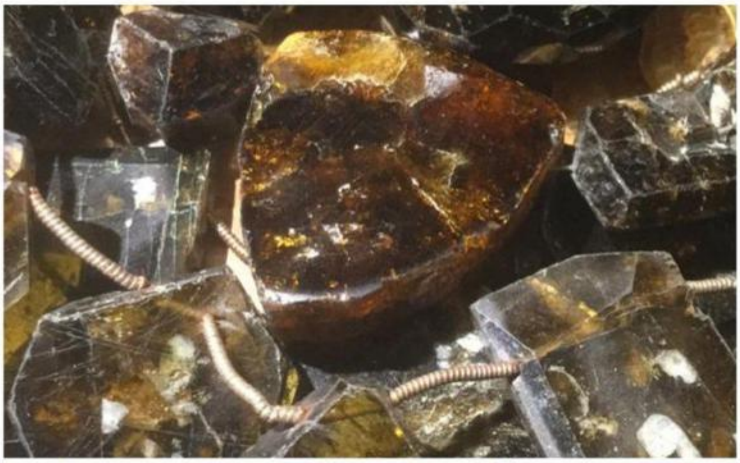
But Dutch stone cutters soon realized that some of the gems were not the zircon, spinel, or garnet they were familiar with, and actually belonged to a previously undescribed mineral family. It wasn't until 1766 that the name "tourmalin" was understood in Europe to be a specific stone that came in a rainbow of shades.

DISTINCT CHARACTERISTICS

Technically, tourmaline is a crystalline boron silicate mineral compounded with a variety of metallic elements including lithium, iron, and manganese. These elements — found singly or in combination — cause the huge color range, even within the same crystal. Often reaching 7.5 on the Mohs Scale, it's a hard stone of medium density, much lighter than garnet or ruby.

After schorl, the next most common type of tourmaline is the brown to golden brown to dravite. Though probably used for ritual purposes throughout history in many parts of the world, schorl and dravite were ignored in the gem trade until recently. It is now sometimes cut and polished, and natural crystals are drilled into beads.

Well-formed tourmaline crystals are easy to distinguish from other gems because their three-faced termination point is a rare form, and isn't found in quartz, beryl, spinel, peridot, garnet, or any of the other stones tourmalines resembles. The hexagonal crystals also often have distinct striation lines on the long axis. Another thing the savvy gem buyer can look for in cut stones is dichroicism. That means "two colors," and refers to the fact that, as you turn a tourmaline, there is a distinct color shift depending on the angle to the light.



Rough, faceted and sliced dravite and schorl

It wasn't until 1766 that the name "tourmalin" was understood in Europe to be a specific stone that came in a rainbow of shades.

Rough tourmaline in matrix

Ring by Kia with watermelon and variegated tourmaline

Large opaque pink tourmaline beads

Photos by Kia Resnick

SUPPLY AND DEMAND

In 1875, George Frederick Kunz, a 20-year-old self-taught mineral collector, walked into Tiffany and Co. in New York and sold a fabulous green tourmaline to Charles Tiffany himself. Until then, it was unheard of for upscale jewelers to use any stone that wasn't diamond, ruby, blue sapphire, or emerald. Kunz went on to become Tiffany's resident gem expert, and was hugely influential in the increased use of tourmaline and other colored stones in fine jewelry.

By the end of the century, tourmaline was considered a valuable American gem, and mines in Southern California's San Diego County produced good sized, high-quality material that was in great demand by the Chinese royal family. In fact, when the last imperial rulers of the Qing Dynasty were overthrown in 1912, the U.S. tourmaline market collapsed, and some of the California mines were abandoned.

Not too long after that, the discovery of significant deposits in Brazil revived demand for the stone. In the 1950s, high-quality red tourmaline was found in Madagascar and Afghanistan. The 1980s and '90s brought the vibrant teal Brazilian variety known as Paraiba to the market.

Nowadays, a stunning range of tourmaline beads are available, from drilled slices and rough crystals to costly faceted gem material in rich colors. Remember that clarity — and size — are huge factors in pricing, and bins of large bright-red translucent beads being sold at a gem show for $20 are most definitely not tourmaline, or as some vendors were describing them, tourmaline quartz. Nope — it's quartz dyed to vaguely resemble tourmaline. Tourmaline is also being radiation-treated to enhance color, especially in Pakistan, the source of large specimens of deep pink material in a white matrix. As always, buy from a trusted, knowledgeable source.

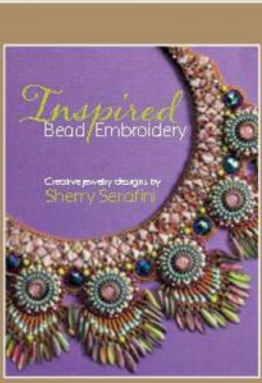
So what about those unique properties we mentioned? Crystal healers will say the stone is deeply grounding, protective, and balancing. Research shows that tourmaline is both piezo- and pyroelectric, meaning that putting the material under pressure or heat causes it to produce an electrical charge in the form of negative ions. This charge is strong enough to attract dust or feathers, and may have other subtle effects. Perhaps those ancient demon-repellers were on to something. Whether or not it cleanses your aura, clears away trauma, or cures illness, it's a stone no high-class wizard — or beader — would want to be without. **B&B**

BOOK EXCERPT

designed by Sherry Serafini

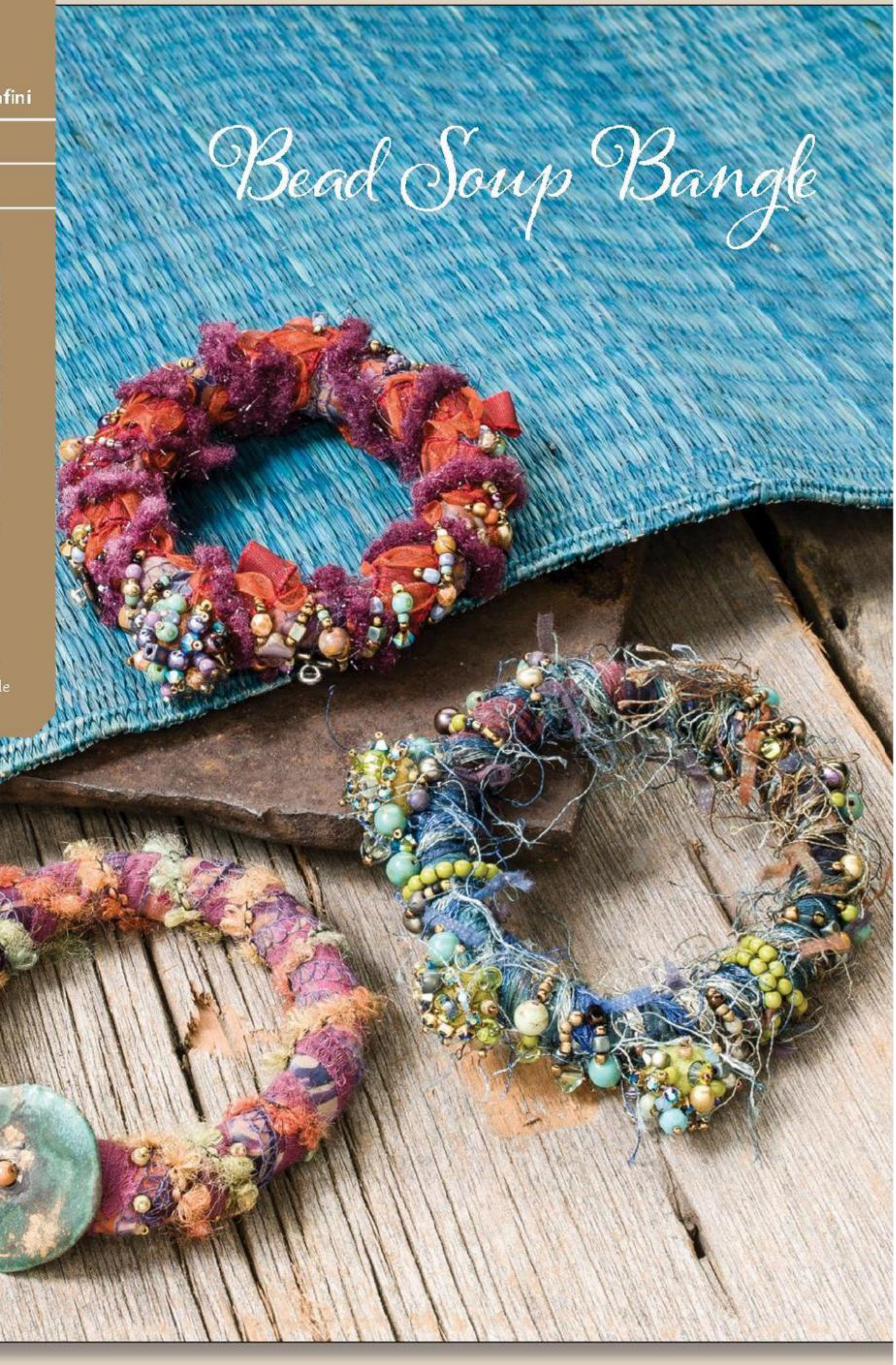
DIFFICULTY ●●○○○

bead embroidery


Inspired
Bead Embroidery
Creative jewelry designs by
Sherry Serafini

Internationally known instructor and artist Sherry Serafini offers 15 + new and innovative designs in her latest book, *Inspired Bead Embroidery*. Through a variety of fabulous projects, beaders will expand their knowledge and techniques with Sherry's help. Available at JewelryandBeadingStore.com.

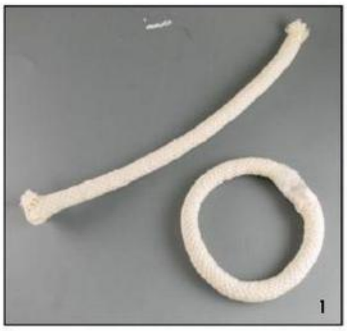
Bead Soup Bangle



Okay, so what do you do with all those leftover beads rolling around on your table? If you are like me, you could open a bead store and probably make millions! However, here is an alternative for all those glass beauties. I was wandering around a fabric store one day, and a piece of cotton cording grabbed my attention. I bought a yard and took it home with the rest of my insane stash, wrapped it with some cotton batik fabric, and loved the look. The fun part was next—fibers and leftover beads became a very cool bracelet that worked up in a couple of hours! Spend the day making several of these, and stack them up!

Supplies

- Any leftover beads you want to use
- ½" (1.3cm) round cotton cording
- ½–1" (1.3–2.5cm) felt ball
- Batik ribbon or strips of lightweight fabric
- Fibers or yarns
- Size 11 or 12 beading needle
- Fireline, 6-lb. test, in smoke
- Double-sided tape
- Small, sharp scissors
- Fabric tape (in a pinch, Scotch tape will do)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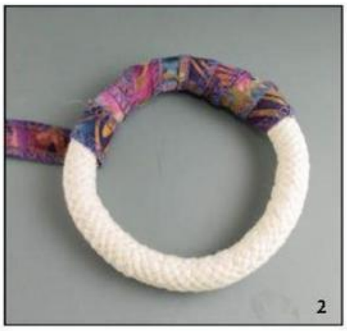
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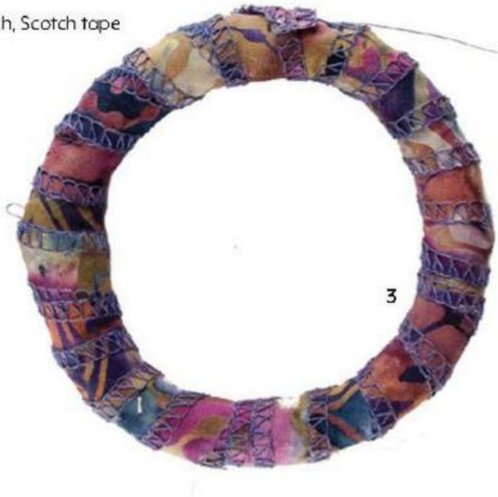
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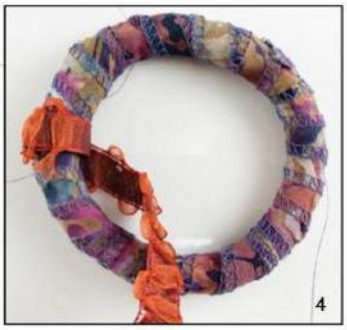
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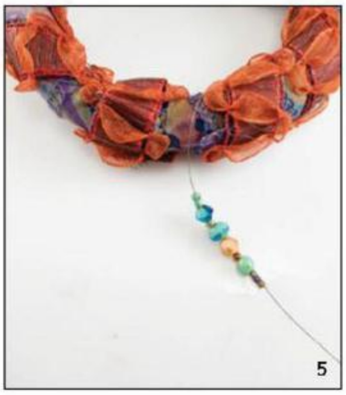
Make the Bangle

1. Wrap the cotton cording around your wrist to decide how you want your bangle cuff to fit. Keep in mind, it has to fit over the widest part of your hand. Cut and connect the ends with fabric tape **(1)**.

2. With a piece of double-sided tape, attach one end of the batik ribbon or fabric to the cord. Wrap the whole cord with this fabric **(2 and 3)**.

3. Thread your needle with 5' (1.52m) of thread, and double over. Tie an overhand knot, and clip the tail. Bury the knot in the fabric in between the cord and fabric. Add additional fibers if desired by stitching the beginning of the piece with tiny stitches. Wrap it and end it the same way with the tiny stitches **(4)**.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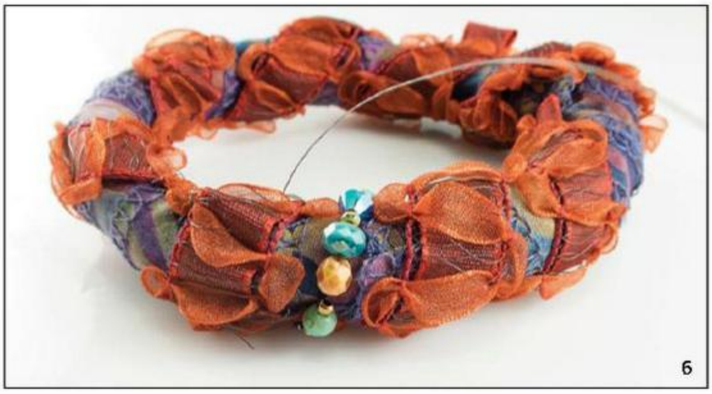
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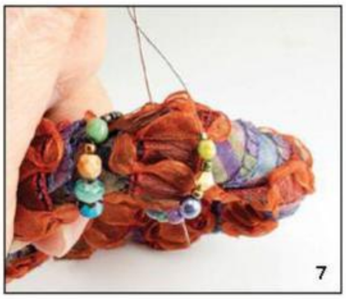
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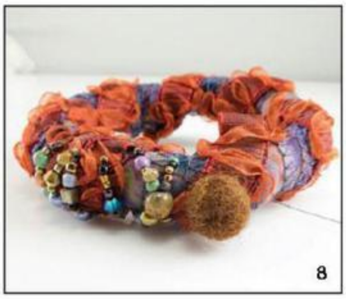
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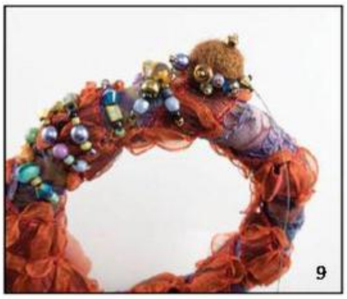
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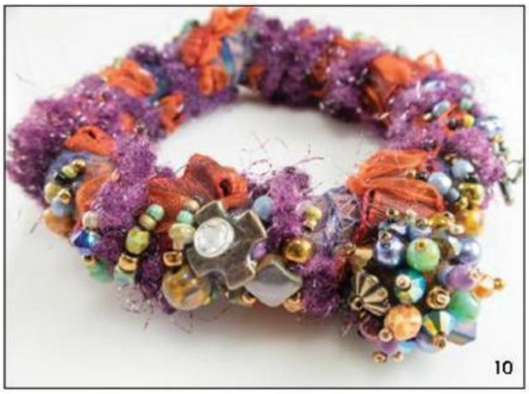
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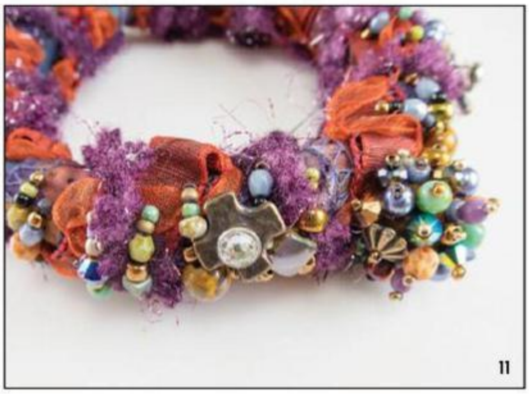
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4. Pass the needle through the cotton cord so it's on the upper or lower part of the outside of the cord. Pick up random beads, enough to cover the outside of the bangle. Don't "circle" the entire bangle—keep the beads on the outside, as the inside where your wrist touches would be too uncomfortable **(5)**.

5. Pass the needle to the opposite side of the cord to "wrap" the outside of the bangle. Push your needle through the cord and back up beside the first strand of beads **(6)**.

6. Continue stitching strands on in this manner **(7)**.

7. Stitch a felt ball in place **(8)**.

8. Embellish the felt ball exactly like the cord. Go back and forth on the ball, but instead of strands of beads, make random stop stitches **(9 and 10)**.

9. Add more fibers, if desired, and other oddities from your stash. An odd button or metal component can add interest. End your thread by weaving it back and forth through the cotton cord several times, and then tie off a knot **(11)**.

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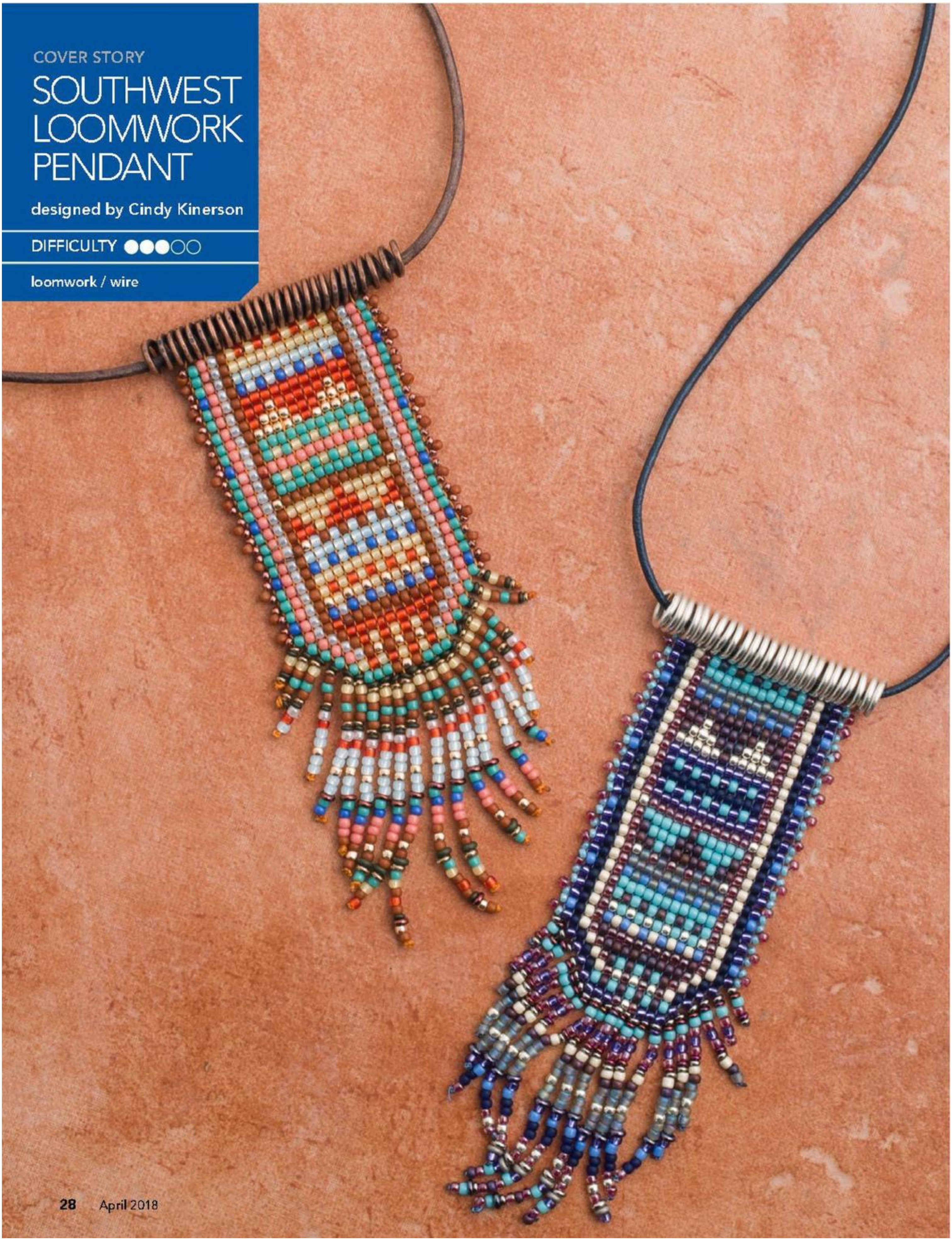
COVER STORY

SOUTHWEST LOOMWORK PENDANT

designed by Cindy Kinerson

DIFFICULTY ●●●○○

loomwork / wire



materials

orange pendant 4½ x 1¾ in. (11.4 x 4.4 cm)
neck cord 19 in. (48 cm)

- 11º seed beads (Toho)
  - **2 g** color A (55D, opaque dark turquoise)
  - **1 g** color B (YPS0003, hybrid peach echo)
  - **1 g** color C (141, Ceylon snowflake)
  - **3 g** color D (46LF, frosted terra cotta)
  - **1 g** color E (2110, silver-lined milky topaz)
  - **1 g** color F (25F, frosted Siam ruby)
  - **1 g** color G (YPS0004, snorkel blue)
  - **1 g** color H (PF2116, permanent finish silver-lined milky light aqua)
  - **1 g** color I (PF551, permanent finish galvanized rose gold)
- 11º Demi beads (Toho)
  - **1 g** color J (49F, matte jet)
  - **1 g** color K (221, bronze)
- 8º Demi beads (Toho)
  - **16** color L (49F, matte jet)
  - **6** color M (222, dark bronze)
  - **6** color N (221, bronze)
- **1 g** 15º seed beads (Miyuki 4207, Duracoat galvanized pink blush)
- **2** leather crimp ends
- **1** lobster claw clasp
- beading needles, #10
- Big Eye beading needle
- Fireline, 6 lb. test (smoke)
- nylon thread, size D (orange)
- **24 in. (61 cm)** 16-gauge copper wire, dead soft

(continued on the next page)

Form and function come togther beautifully in this loomwork pendant that is stitched directly onto a wire coil that doubles as a bail, leaving no warp threads to finish at the top.

COILED WIRE PENDANT BAIL

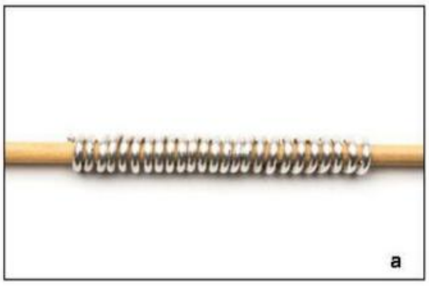
1) Wrap the 16-gauge wire around the dowel 26 times **(photo a)**. Note: the size of the dowel is a matter of personal taste but your leather must be able to slide through it.

2) Slide the coil off the dowel, and use wire cutters to trim each end of the wire, making sure to cut both ends on the same side of the coil. File the ends so they are smooth. If desired, patinate the coil with liver of sulfur, following the manufacturer's instructions.

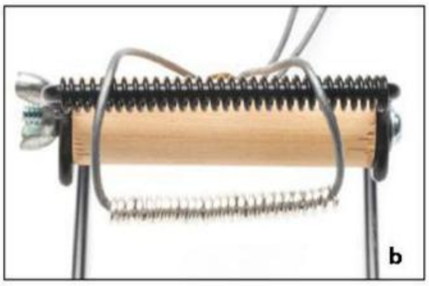
PREPARE THE LOOM

1) Cut the leather to your desired length, keeping in mind the length of the clasp and findings. String the leather through the coil, and tie the ends together in a loose knot. Drape the leather over one end of the loom, hooking the knot around the adjacent hook or peg **(photo b)**.

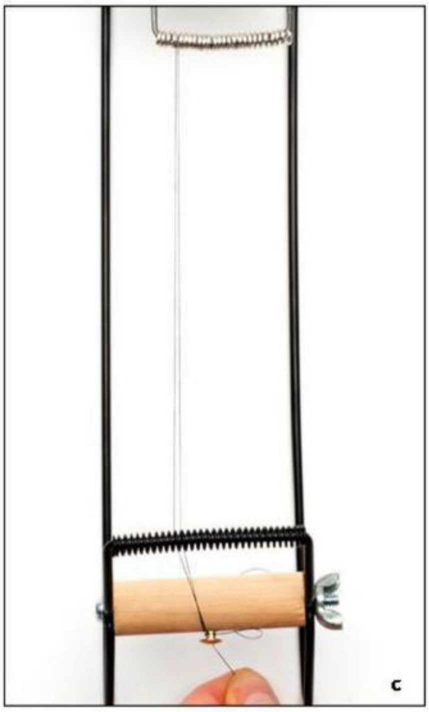
2) Tie the end of the nylon thread to the hook or peg at the other end of the loom. Keeping the thread on the spool, guide the thread into a groove or between two coils (depending upon what type of loom you are using) at this end of the loom, cross to the other end of the loom, and pass the thread between the fourth and fifth coils on the pendant bail. Pass the spool of thread over the bail, and guide the thread between the next two coils. Cross to the other end of the loom, guide the thread into the next groove or between the next pair of coils, and wrap it around the peg or hook at this end **(photo c)**.



a



b



c

- **18 in. (46 cm)** 1.5 mm round leather (brown)
- chainnose pliers
- wire cutters
- metal file or emery board
- beading loom
- scissors
- 5 mm knitting needle or dowel
- thread burner
- needlenose tweezers or beading awl
- liver of sulfur (optional)

All materials available at renobeadshop.com

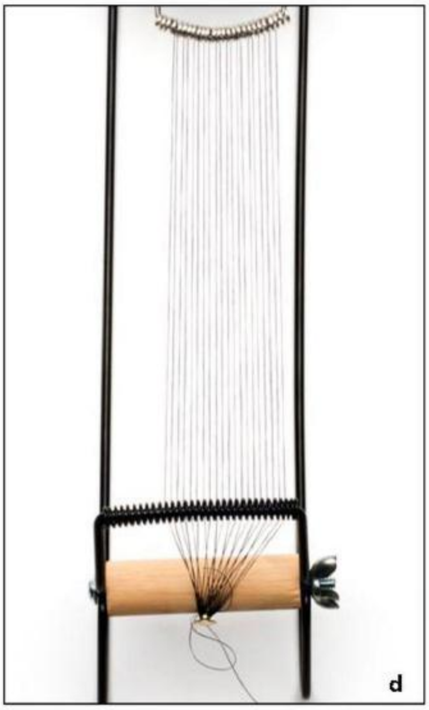
Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

basics, p. 66

- ending and adding thread
- opening and closing jump rings

FacetJewelry.com/basics

11º cylinder beads
- ■ color A
- ■ color B
- ■ color C
- ■ color D
- ■ color E
- ■ color F
- ■ color G
- ■ color H
- ■ color I
- ◎ 11º Demi bead, color J
- ◎ 11º Demi bead, color K
- ◎ 8º Demi bead, color L
- ◎ 8º Demi bead, color M
- ◎ 8º Demi bead, color N



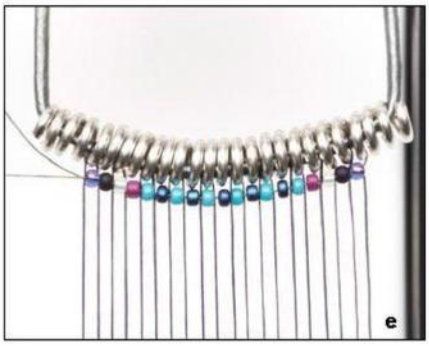
3) Continue warping the loom as in step 2 until you have 20 warp threads **(photo d)**. Tie the thread to the hook or peg at the starting end of the loom, and trim. Adjust the roller bars to tighten the warp threads if necessary.

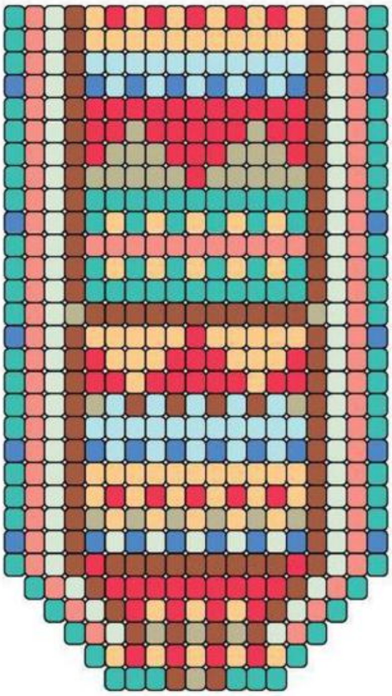
WEAVE THE PATTERN

1) Tie a comfortable length of Fireline to the far-left warp thread (far-right if you are left-handed). Pick up all the beads for the first (top) row in the pattern:

A, B, C, D, (E, F)x5, E, D, C, B, A

2) Guide the beads under the warps, and press the beads up between the warps, making sure you get one bead in each opening. Pass the needle around the far-right warp (far-left if you are left-handed), and sew back through the entire row of beads, making sure you are sewing over the warp threads **(photo e)**.

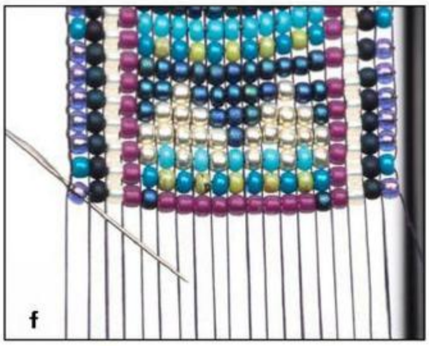


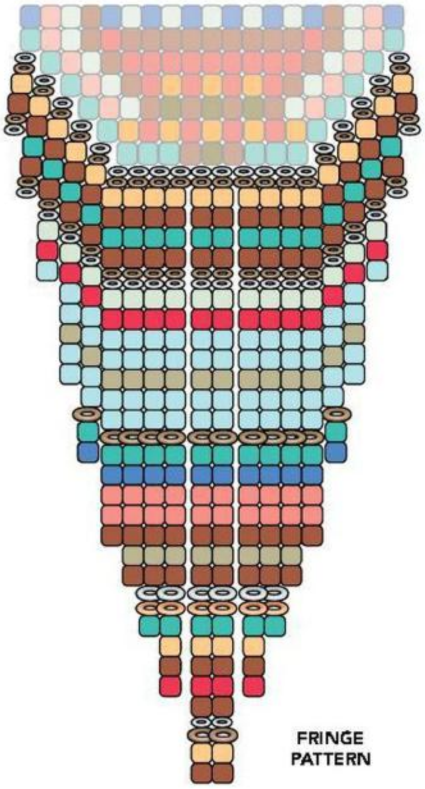


PATTERN

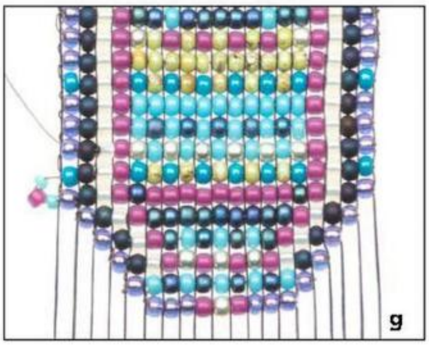
3) Following the **pattern** from top to bottom, work rows 2–25 as in step 2, ending and adding thread as needed.

Row 2: A, B, C, D, 11E, D, C, B, A
Row 3: A, B, C, D, 11H, D, C, B, A
Row 4: G, B, C, D, (G, H)x5, G, D, C, B, G
Row 5: A, B, C, D, 11F, D, C, B, A
Row 6: A, B, C, D, 2F, I, 5F, I, 2F, D, C, B, A
Row 7: A, B, C, D, F, 3I, 3F, 3I, F, D, C, B, A
Row 8: A, B, C, D, 5I, F, 5I, D, C, B, A
Row 9: A, B, C, D, 11A, D, C, B, A
Row 10: G, B, C, D, (A, E)x5, A, D, C, B, G
Row 11: A, B, C, D, 11B, D, C, B, A
Row 12: A, B, C, D, (A, E)x5, A, D, C, B, A
Row 13: A, B, C, D, 11A, D, C, B, A
Row 14: A, B, C, I, 11D, I, C, B, A




FRINGE PATTERN

Row 15: G, B, C, D, 5E, F, 5E, D, C, B, G
Row 16: A, B, C, D, F, 3E, 3F, 3E, F, D, C, B, A
Row 17: A, B, C, D, 2F, E, 5F, E, 2F, D, C, B, A
Row 18: A, B, C, D, I, (H, D)x4, H, I, D, C, B, A
Row 19: A, B, C, D, 11H, D, C, B, A
Row 20: G, B, C, D, (G, H)x5, G, D, C, B, G
Row 21: A, B, C, D, 11E, D, C, B, A
Row 22: A, B, C, D, (E, F)x5, E, D, C, B, A
Row 23: A, B, C, D, (I, E)x5, I, D, C, B, A
Row 24: G, B, C, D, (G, C)x5, G, D, C, B, G
Row 25: A, B, C, D, F, 9D, F, D, B, C, A



4) Taper the remaining rows by decreasing by two beads per row. To get into position to begin a decrease, sew under the edge warp and back through the end A **(photo f)**, bringing your needle out between the first two warps. Pick up the beads for the row, and skipping the opposite end warp, sew around the second-to-last warp and then sew back through the beads.
Row 26: A, B, C, D, 9F, D, C, B, A
Row 27: A, B, C, D, (F, E)x3, F, D, C, B, A
Row 28: A, B, C, D, (I, D)x3, C, B, A
Row 29: A, (E, F)x4, A
Row 30: 3A, D, I, D, 3A

EMBELLISHMENT, FRINGE, AND FINISHING

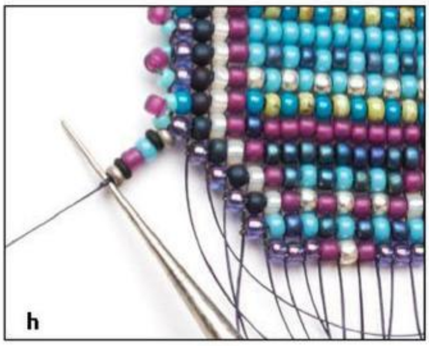
1) Sew through the beadwork to exit the edge of row 25 (the last full row). Pick up a 15º seed bead, a D, and a 15º, and sew through the edge bead of rows 24 and 23 **(photo g)** to add a picot. Repeat 11 times along the edge of the pendant.

2) After adding the last picot, sew through the beadwork to exit the edge bead in row 2, and continue through the last 15º added. Pick up a D and a 15º, and sew through all the beads in row 1.

3) Add picots along the other edge following the same pattern as the first edge. End the working thread and tail.

4) Remove the beadwork from the loom by untying the leather. Cut the bottom of the warps at the longest point.

5) Using a Big Eye needle, string beads on the warp threads as follows to make the fringe. After stringing the beads on each warp thread, tie a few knots under the last bead using needlenose tweezers or a beading awl **(photo h)**. Trim the tail to ¼ in. (6 mm), and use a thread burner to burn and seal the end of the thread **(photo i)**, being careful not to burn away the knot.



note Another option is to finish each warp by skipping the last bead, sewing back through a few previous beads, and securing the thread with a few half-hitch knots before trimming.

Warps 1 and 20: J, K, E, D, K, J
Warps 2 and 19: J, K, E, D, A, D, K, J
Warps 3 and 18: J, K, E, D, A, D, K, J, C, F, H
Warps 4 and 17: Warp 3 beads, plus H, I, H, H
Warps 5 and 16: Warp 4 beads, plus M, A, G
Warps 6 and 15: Warp 5 beads, plus 2B, D
Warps 7 and 14: Warp 6 beads, plus I, D
Warps 8 and 13: Warp 7 beads, plus L, N, A
Warps 9 and 12: Warp 8 beads, plus E, D, F
Warps 10 and 11: Warp 9 beads, plus D, J, M, E, D

6) Align a crimp end finding at one end of the leather cord, and use chainnose pliers to close the finding around the leather. Repeat at the other end.

7) Open a jump ring, and attach it to the crimp end finding at one end of the cord. Repeat at the other end, but attach the jump ring to the crimp end finding and a lobster clasp. **B&B**

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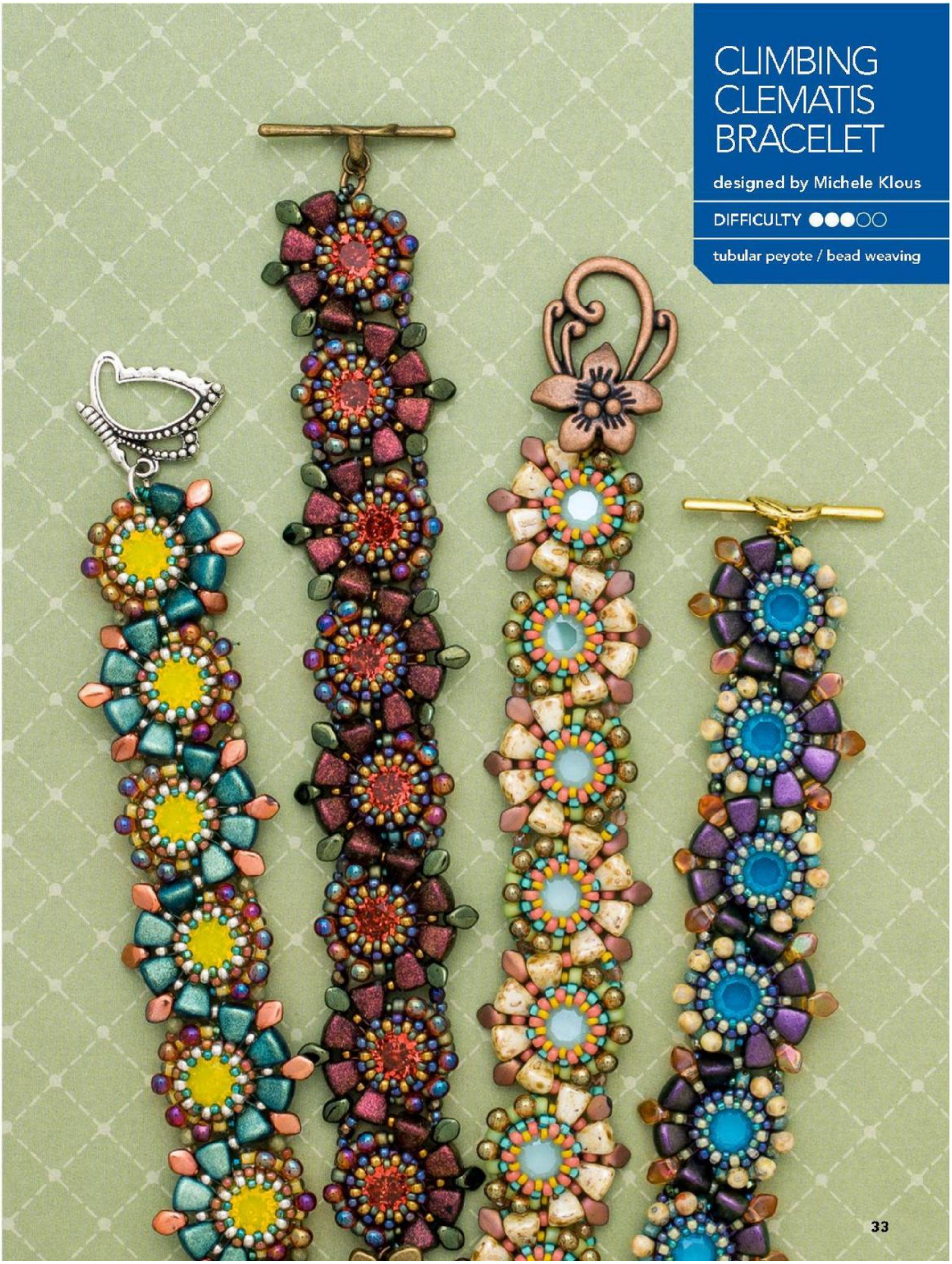


CLIMBING CLEMATIS BRACELET

designed by Michele Klous

DIFFICULTY ●●●○○

tubular peyote / bead weaving

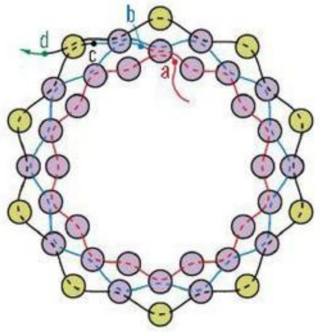


FIGURE 1

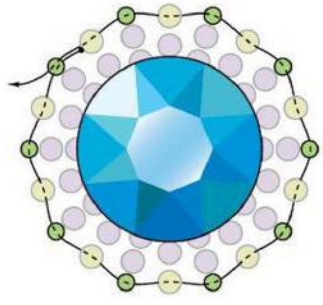


FIGURE 2

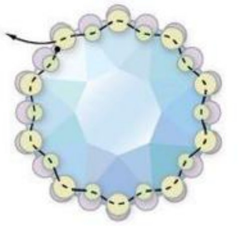
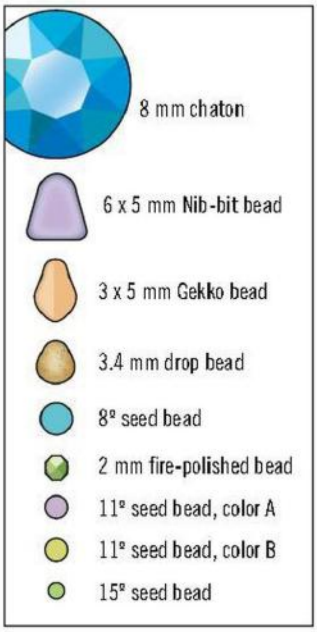


FIGURE 3



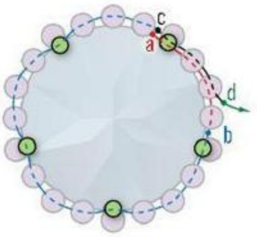


FIGURE 4

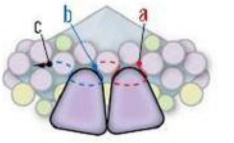


FIGURE 5

materials

purple/blue bracelet, 7½ in. (19.1 cm)

- **8** 8 mm (SS39) chatons (azure blue)
- **32** 6 x 5 mm Nib-bit beads (black currant polychrome)
- **24** 3 x 5 mm Gekko beads (crystal apricot medium)
- **2 g** 3.4 mm drop beads (Miyuki 4512, opaque yellow Picasso)
- **2 g** 8º seed beads (Miyuki 4514, opaque turquoise blue Picasso)
- **14** 2 mm fire-polished beads (fern green mirror)
- 11º seed beads (Miyuki)
  - **4 g** color A (348, purple-lined light topaz luster)
  - **2 g** color B (1921, semi-frosted yellow-lined crystal)
- **2 g** 15º seed beads (Miyuki 354, chartreuse-lined green AB)
- **1** toggle clasp
- **2** 4 x 5 mm oval jump rings
- beading needle, #12
- Fireline, 6 lb. test
- **2** pairs of chainnose, flat-nose, and/or bentnose pliers

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

basics, p. 66

FacetJewelry.com/basics

- peyote stitch: tubular
- ending and adding thread

Welcome spring with a vibrant bracelet bursting with petal-like beads, crystal flower heads, and undulating green vines.

How to pick up Nib-Bit beads: With the wider flat bottom base nearest to you, sew through the top hole (TH) or the bottom hole (BH) per the instructions.

COMPONENTS

1) On 4 ft. (1.2 m) of thread, pick up 20 color A 11º seed beads, leaving a 6-in. (15 cm) tail. Sew through the beads again to form a ring (not shown in the figure for clarity), and continue through the first A **(figure 1, a–b)**.

2) Working in tubular peyote, work 10 stitches using As, and step up through the first A added **(b–c)**.

3) Work a round using color B 11º seed beads, and step up through the first B added **(c–d)**.

4) Work a round using 15º seed beads. Place a chaton face up in the center of the beadwork, and step up through the first 15º added. **(figure 2)**.

5) Pull the round of 15ºs snug to form a bezel around the chaton. Retrace the thread path to reinforce the round **(figure 3)**. (For clarity, just the top three rows of beads are shown.)

6) Turn the beadwork over so the back of the chaton is facing up, and sew through to exit an A in the inner round. Pick up a 15º, and sew through the next A in the same round, the following A in the adjacent round, and the next A in inner round **(figure 4, a–b)**. Repeat this stitch four times to complete the round **(b–c)**, and sew through the first 15º added and the next two As **(c–d)**. Pull tight to secure the bezel.

7) Pick up a Nib-bit (TH), and sew through the next A in the same round **(figure 5, a–b)**. Pull tight.

note Even after you pull tight, the Nib-bit will not stay snug at this time.

Repeat this stitch **(b–c)** until you have a total of four Nib-bits **(photo a)**.

8) Pick up an 8º seed bead, and sew through the next A in the same round. Repeat this stitch five times, but after adding the last 8º, continue through the adjacent Nib-bit.

tip Retrace this entire round, going through all the beads: As, Nib-bits, and 8ºs. This will snug the beads in place **(photo b)**.

9) Exiting the first Nib-bit added, pick up a B, and sew through the next Nib-bit. Repeat this stitch twice **(photo c)**.

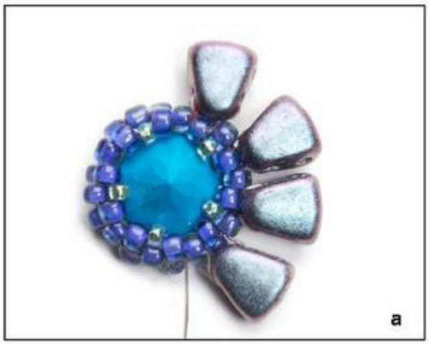
10) Pick up a 15º, and sew through the next 8º. Pick up a drop bead, and sew through the following 8º **(photo d)**. Repeat this last stitch four times, and then pick up a 15º and sew through the next Nib-bit. Retrace the thread path through this round, exiting the first 8º **(photo e)**.

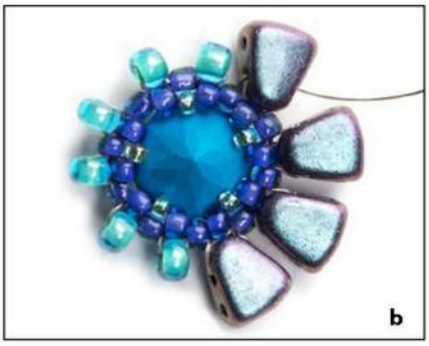
11) Pick up an 8º, and sew through the next 8º.

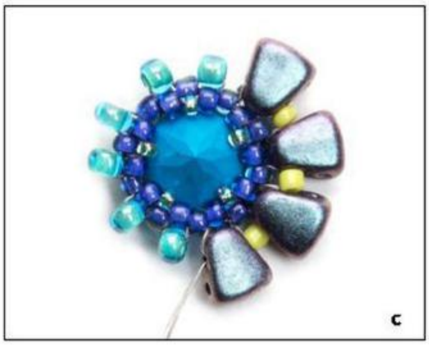
note The newest 8º added sits on top of the drop bead and pushes it in for support.

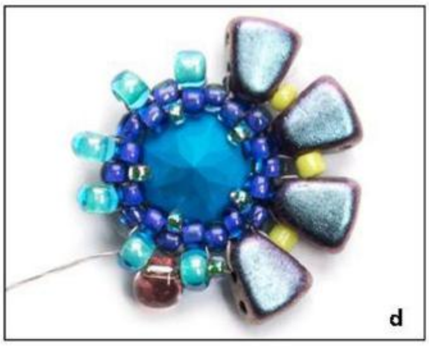
Repeat this stitch four times, and then sew through the next 15º and Nib-bit **(photo f)**. End the threads.

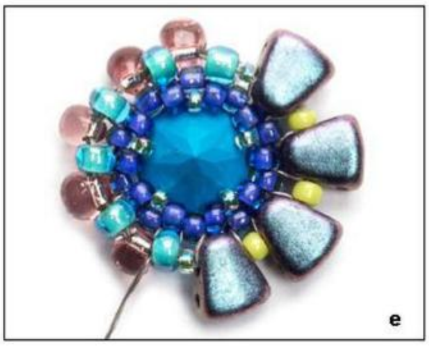
12) Repeat steps 1–11 seven times for a total of eight components.

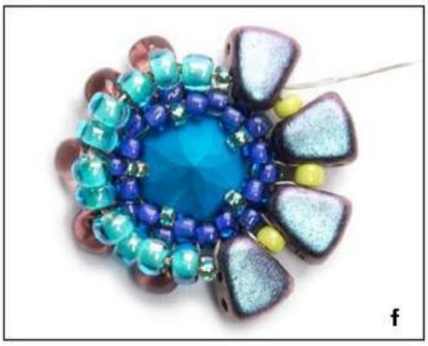












ASSEMBLY

1) Place a component face up. Add 5 ft. (1.5 m) of thread to the beadwork, exiting the last 8º added below a drop bead at **figure 6, point a**.

2) Pick up six 15ºs, and sew through the open hole of the next Nib-bit **(a–b)**.

3) Pick up a Gekko bead, and sew through the open hole of the next Nib-bit **(b–c)**. Repeat this stitch twice **(c–d)**.

4) Place a second component face up next to the first component, with the Nib-bits positioned on the opposite side. Pick up a B, and sew through the open hole of the next Nib-bit on the second component **(figure 7, a–b)**. The Nib-bits on the connected components resemble an "S." Pick up a Gekko, and sew through the open hole of the next Nib-bit **(b–c)**. Repeat this stitch twice **(c–d)**

5) Repeat step 4 to connect the remaining components.

6) Open two oval jump rings, and attach each one to half of the clasp.

7) Turn over the beadwork. Pick up six 15ºs and the jump ring attached to half of the clasp. Skip the next 15º and 8º and sew through the following 8º **(figure 8, a–b)**. Sew through the next six 8ºs **(b–c)**.

8) Pick up a 15º, an A, a 2 mm fire-polished bead, an A, and a 15º, and sew through the nearest Gekko on the next component **(c–d)**. Sew through the next four beads **(d–e)**. Pick up a 15º, an A, a 2 mm fire-polished bead, an A, and a 15º, skip the nearest three 8ºs on the next component, and sew through the following seven 8ºs **(e–f)**. Repeat these stitches to connect all the components on both edges.

9) Sew through the beadwork to retrace the thread path of the connections, and reinforce both ends by sewing through the loop of 15ºs a couple of times.

10) Repeat step 6 to add the second half of the clasp to the loop of 15ºs on the opposite end. **B&B**

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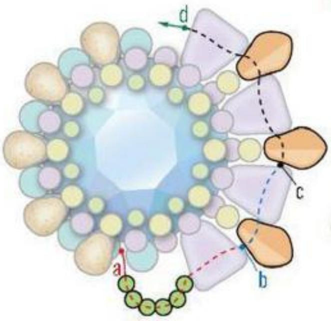


FIGURE 6

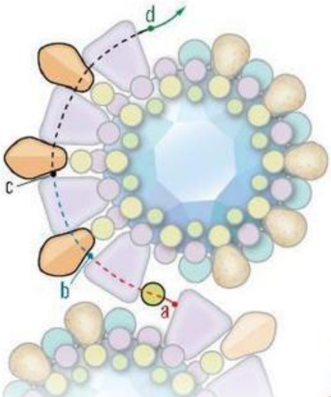


FIGURE 7

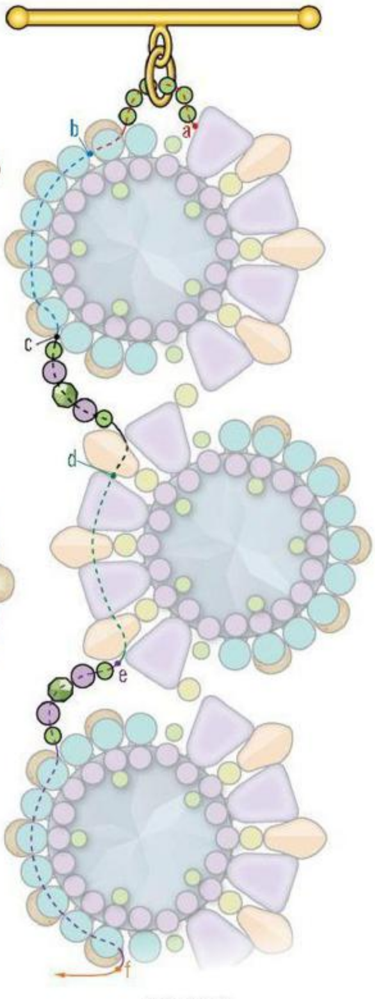


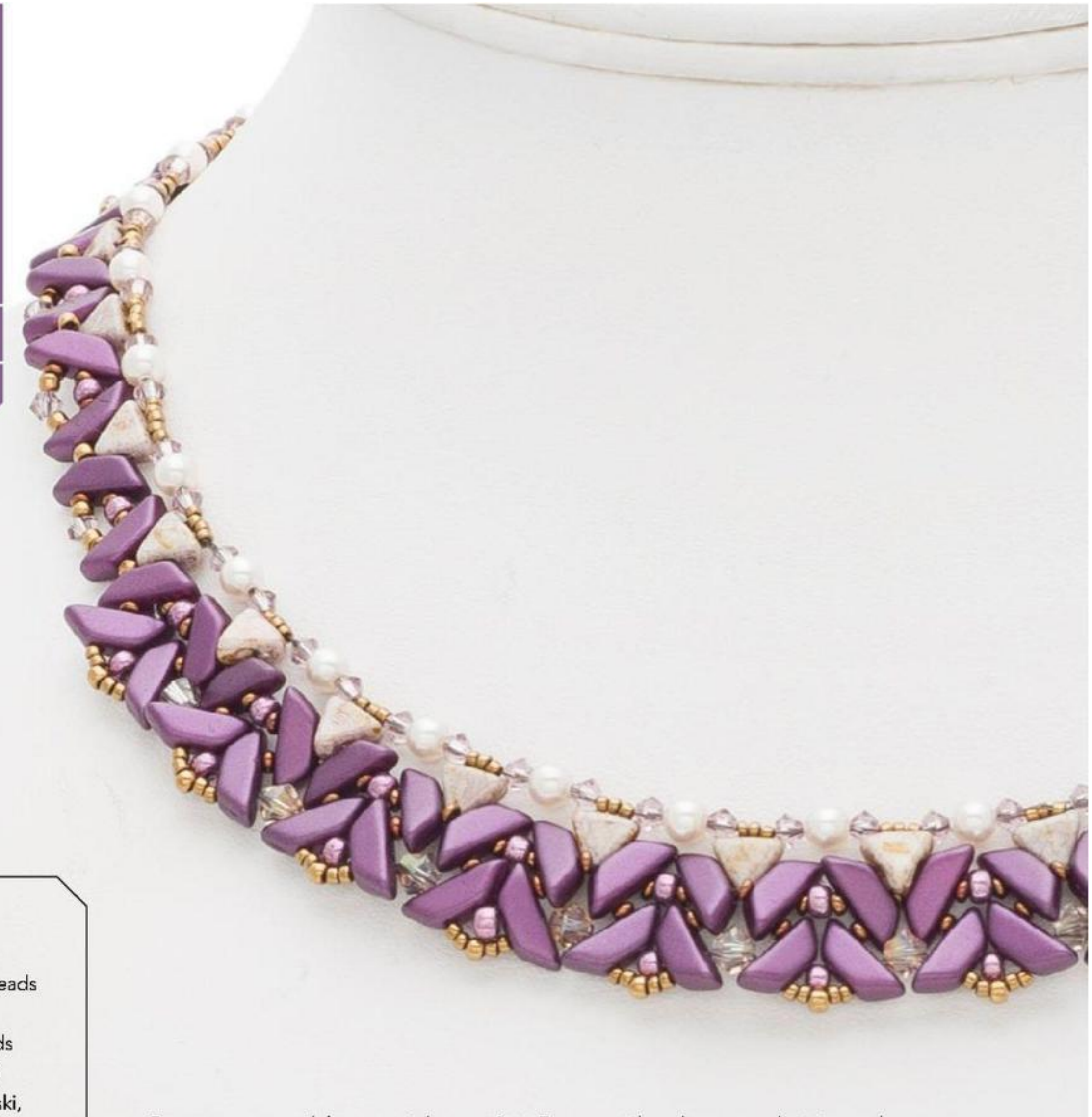
FIGURE 8

TINOS TREASURE NECKLACE

designed by Puca

DIFFICULTY ●●●○○

bead weaving



materials

necklace 17¾ in. (45.1 cm)

- **84** 4 x 10 mm Tinos par Puca beads (pastel Bordeaux)
- **30** 6 mm Kheops par Puca beads (opaque mix rose/gold ceramic)
- **31** 4 mm crystal pearls (Swarovski, creamrose)
- **10** 4 mm bicone crystals (Swarovski, crystal purple haze)
- **82** 3 mm bicone crystals (Swarovski, light amethyst)
- **2 g** 8º seed beads (Miyuki 4220, Duracoat galvanized eggplant)
- **1 g** 11º Demi beads (Toho 501, higher metallic cinnamon bronze)
- seed beads (Toho 221, bronze)
  - **1 g** 11º
  - **2 g** 15º
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** 6 mm jump rings
- **1** clasp
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

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FacetJewelry.com/basics

- attaching a stop bead
- ending and adding thread
- opening and closing jump rings

Create a necklace with an Art Deco vibe by combining the geometric lines of Tinos and Kheops beads with the classic shapes of pearls and bicone crystals.

How to pick up the Tinos beads: Sew through the Tinos entering from the short edge (SE) or the long edge (LE), per the instructions.

How to pick up the Kheops beads: With the side with the two holes facing away from you and the tip pointing toward you, sew through the left hole (LH) or the right hole (RH), per the instructions.

Tension: Use slightly loose tension throughout the necklace so it will drape nicely. Using tight tension may make it pucker slightly. Place the beadwork on your bead mat until all the Tinos are added, keeping them in the correct position to maintain the proper the tension.

BASE

1) On 2 yd. (1.8 m) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up a Tinos bead (SE), an 11º Demi bead, an 8º seed bead, a Demi, a Tinos (LE), a Kheops bead (LH), and three 15º seed beads, and sew through the open hole (RH) of the same Kheops **(figure 1, a–b)**. Repeat this pattern 29 times for a 17¾ in. (45.1 cm) necklace **(b–c)**, but do not use tight tension. Your beadwork should form a straight line and not twist.

To adjust the length of the necklace, add or omit beads, but end with an even number of Kheops along the edge. Allow for approximately 1¼ in. (3.2 cm) for the last stitch and clasp. Each stitch adds approximately ⅝ in. (1.6 cm) of length.

2) Pick up a Tinos (SE), a Demi, an 8º, a Demi, a Tinos (LE), and six 15ºs, and sew through the open hole of the last Tinos (SE) added **(c–d)**.

3) Pick up a Demi, an 11º seed bead, a 3 mm bicone crystal, an 11º, and a Demi, and sew through the open hole of the next Tinos (LE) **(d–e)**. Pick up an 11º, and sew through the open hole of the following Tinos (SE) **(e–f)**. Repeat these stitches nine times.

note If you changed the length of the necklace, repeat the above stitches as needed so that there will be 10 Kheops in the center of the necklace for the embellished center section.

4) Pick up a Demi, a Tinos (LE), an 8º, a Tinos (SE), and a Demi, and sew through the open hole of the next Tinos **(figure 2, a–b)**.

5) Pick up a Demi, and sew through the open hole of the following Tinos (SE) **(b–c)**.

6) Repeat steps 4–5 nine times and step 4 once more **(c–d)**, continuing to use a slightly loose tension so the beads lay flat on your bead mat in their correct position after being added.

7) Pick up an 11º, and sew through the open hole of the following Tinos (SE) **(d–e)**.

8) Repeat step 3 for the remainder of the row **(figure 3, a–b)**.

9) Pick up six 15ºs, and sew through the other hole of the end Tinos (SE) **(b–c)**. Continue through the next Demi, 8º, Demi, Tinos, Kheops, and three 15ºs **(c–d)**.

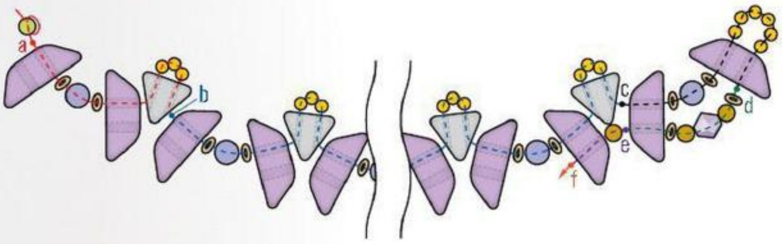


FIGURE 1

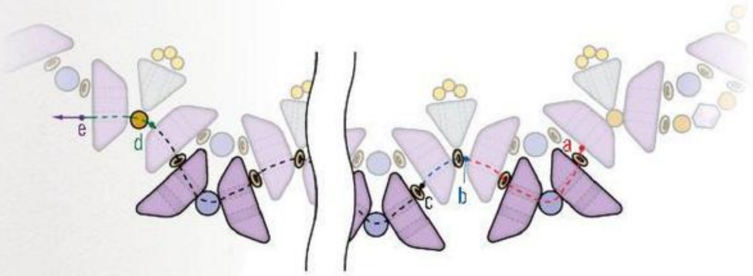


FIGURE 2

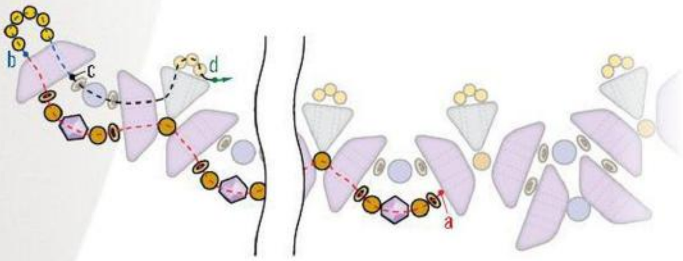
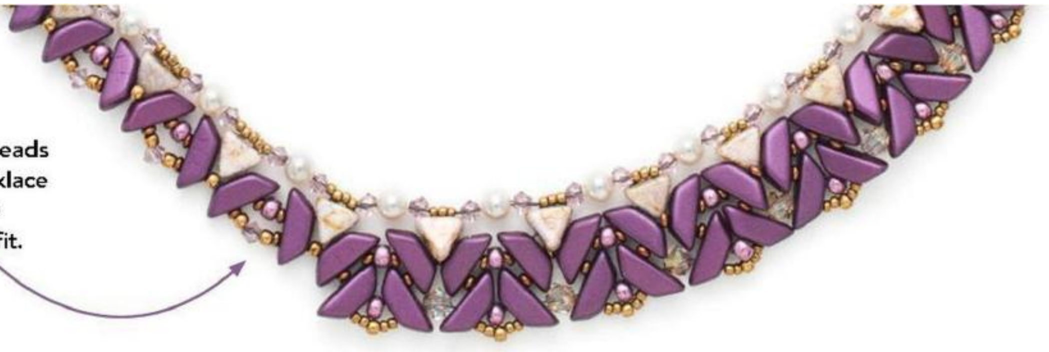


FIGURE 3

⏢	4 x 10 mm Tinos bead	⬡	3 mm bicone crystal
△	6 mm Kheops bead	●	8º seed bead
●	4 mm pearl	⊖	11º Demi bead
⬡	4 mm bicone crystal	●	11º seed bead
		•	15º seed bead



A single row of Tinos beads on the ends of the necklace allows the length to be adjusted for a perfect fit.

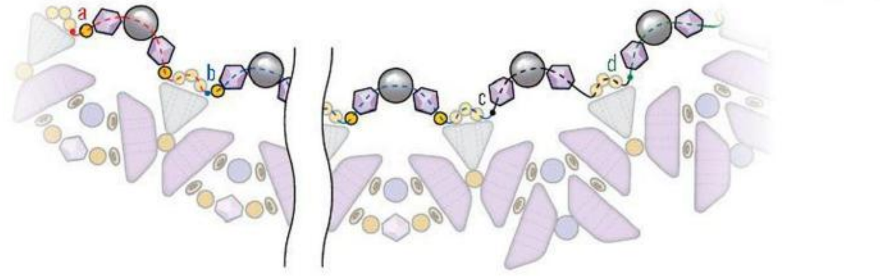


FIGURE 4

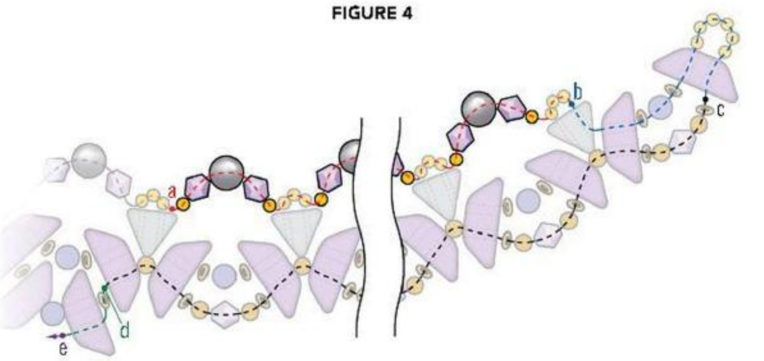


FIGURE 5

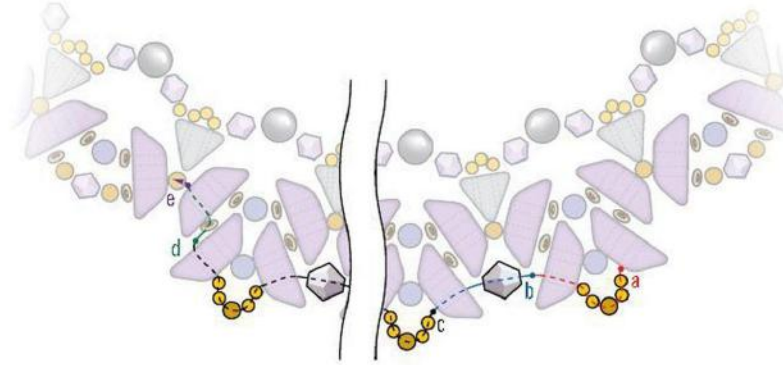


FIGURE 6

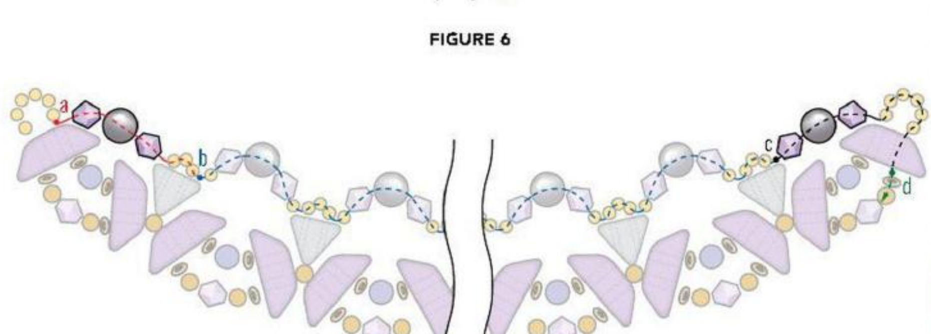


FIGURE 7

EMBELLISHMENT

1) Pick up a 15°, a 3 mm bicone, a 4 mm pearl, a 3 mm bicone, and a 15°, and sew through the next three 15°s **(figure 4, a–b)**. Repeat this stitch eight times or until you reach the start of the center section **(b–c)**. End and add thread as needed.

2) Pick up a 3 mm bicone, a pearl, and a 3 mm bicone, and sew through the next three 15°s **(c–d)**. Repeat this stitch 10 times to embellish the center section.

3) Repeat step 1 for the remainder of the base **(figure 5, a–b)**.

4) Sew through the beadwork as shown to exit the lower hole on the end Tinos **(b–c)**. Continue along the lower edge of the base as shown until you reach the center section **(c–d)**, and sew through the next Demi and open hole of the adjacent Tinos (LE) **(d–e)**.

5) Pick up two 15°s, an 11°, and two 15°s, and sew through the open hole of the next Tinos (SE) **(figure 6, a–b)**. Pick up a 4 mm bicone crystal, and sew through the open hole of the following Tinos **(b–c)**. Repeat these stitches nine times, and add one more set of seed beads **(c–d)**. Sew through the next Demi and Tinos **(d–e)**.

6) Sew through the lower edge as in step 4 for the remainder of the base and the six 15°s in the clasp loop.

7) Pick up a 3 mm bicone, a pearl, and a 3 mm bicone, and sew through the next three 15°s **(figure 7, a–b)**. Continue through the beads along the top edge, keeping a loose tension, and exit the three 15°s above the last Kheops on the other end **(b–c)**. Pick up a 3 mm bicone, a pearl, and a 3 mm bicone, and sew through the next six 15°s in the clasp loop and the following Tinos **(c–d)**. Remove the stop bead and end the threads.

8) Open a jump ring, and attach it to the clasp loop on one end of the necklace and half of the clasp. Repeat at the other end of the necklace. **B&B**

Puca
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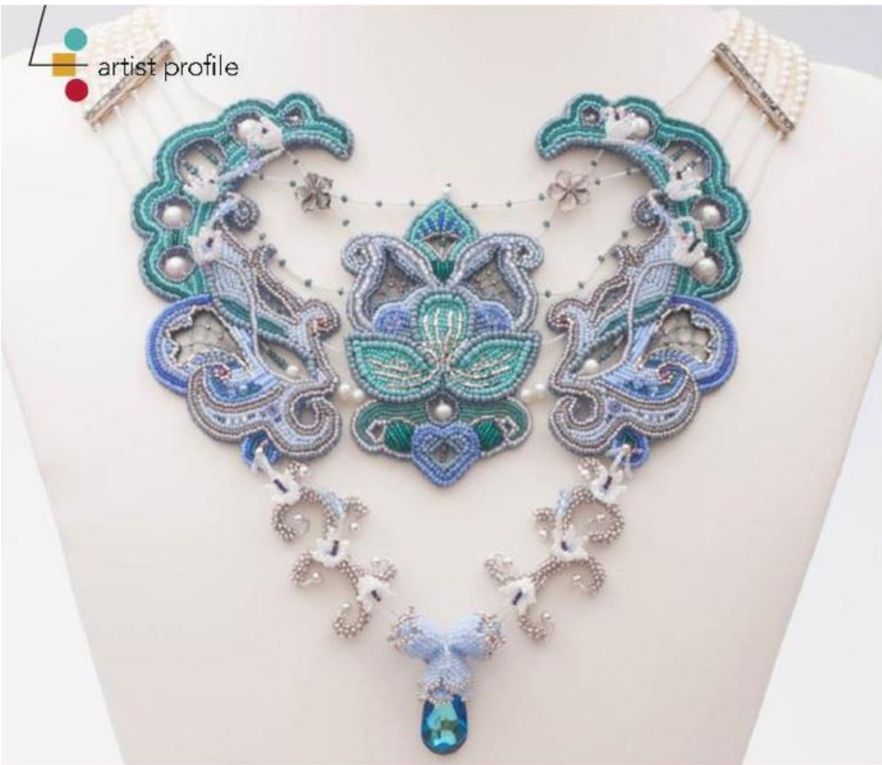
Print all the materials for the projects in this issue at BeadAndButton.com/resources.

SEEING BEAUTY *everywhere*

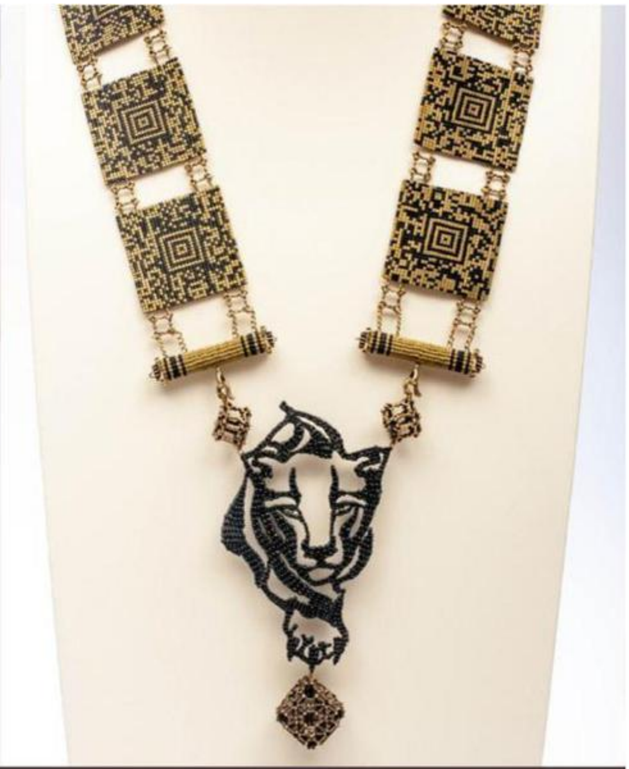
by Cindy Crain Newman

> "Humanity can live
> without science,
>
> it can live without bread,
>
> **but it cannot live
> without beauty.**
>
> Here the secret lies."
>
> *– Fyodor Dostoevsky*

Gorgeous in its own right, this pendant was a practice design to help Tatiana Fitzpatrick perfect the smooth curves and lines she wanted to create in "The Beauty in the Bees" (p. 41).



All About Love: "Most of my pieces are designed with a concentration on the ideas of love, kindness, and purity, and on accenting problems which are keen in today's world," Tatiana Fitzpatrick says.



The Panther: This necklace is a unique combination of bead and word art. Scannable, beaded bar codes reveal a poem about this stunning creature.

Tatiana Fitzpatrick believes, as her favorite 19th-century Russian novelist Fyodor Dostoevsky did, that "Beauty will save the world."

"This is why I started making bead art more than 15 years ago and have made it my life's passion," says Tatiana, 39, who is Russia-born but now lives in Arizona. "There are so many problems facing the world today, from ecological devastation to behavioral depravity to ethical immorality. Almost all of my art is focused on highlighting the problems through my expressions of beauty in beaded art."

Her "The Beauty in the Bees" necklace was designed to highlight and honor what Tatiana describes as "one of the most important animals to the Earth's entire planetary ecology. More than 250 million of these amazing, beautiful creatures have been killed by mankind because of the use of pesticides on plants." Her necklace, and its companion bead-embroidered bee brooch, won Best in Show in BeadDreams 2017. She says that her entry represents the harmony in nature which bees create between plants, animals, and humans. She has been fascinated with them since watching her beekeeper grandfather tend his hives.

"The image of the bee itself is very close and dear to many artists, including me, as I am often 'working busily like a bee,' and the bees are truly masters in their important art," Tatiana says. It took her more than six months to complete the design, developing the necessary skills and creating some fresh new methods.

CREATING HIDDEN MESSAGES

Many of her designs also have a hidden message. Tatiana pushed the boundaries of creativity with her design of "The Panther" necklace, in which she combined beads with word art. Aztec 2D bar-codes give the necklace the ability to speak for itself. Each of the beaded squares of the necklace has the coded verses of the poem "The Panther" by Bohemian-Austrian poet Rainer Maria Rilke (translated by Stephen Cohn). When scanned together, the six beaded squares reveal the whole poem.

"This bold, unisex necklace represents the endangered black panther, locked up in a cage, and looking at you with the sparkles of reproof in her black diamond eyes," Tatiana says.

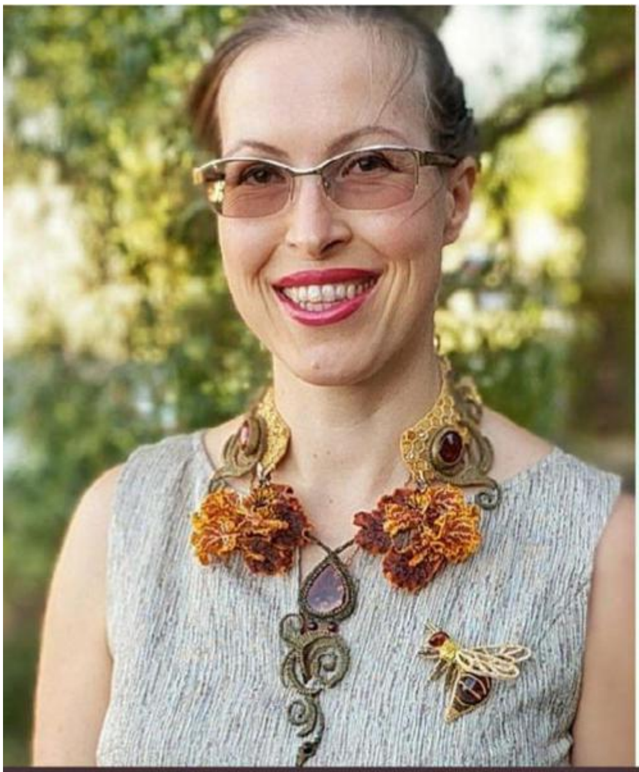
Tatiana finds inspiration in literature, faith, animals, and plants and also from her dreams. The beadwork featured on her website (tatianafitzpatrick.com) reveals that she sees beauty everywhere — in rainforests, poppies, Siberian irises, spring rains, tea leaves, snowy winters, sunbeams, blooming roses, and nature's stones. "These are my color palettes," she says. "I also get inspiration from music and art of different media, including jewelry and miniatures."

As a child, Tatiana always liked creating something with her hands, as she watched her grandfather do the same. Leonid Kostitzyn was a gifted woodwork artist in Yaroslavl Region (Kukoboy) who crafted his own fairy-tale house covered in wooden lace. Visitors to the home were greeted by carved figures from Russian fairy tales and sad and happy lions. He would adapt the house every year and paint every detail in different bright colors.

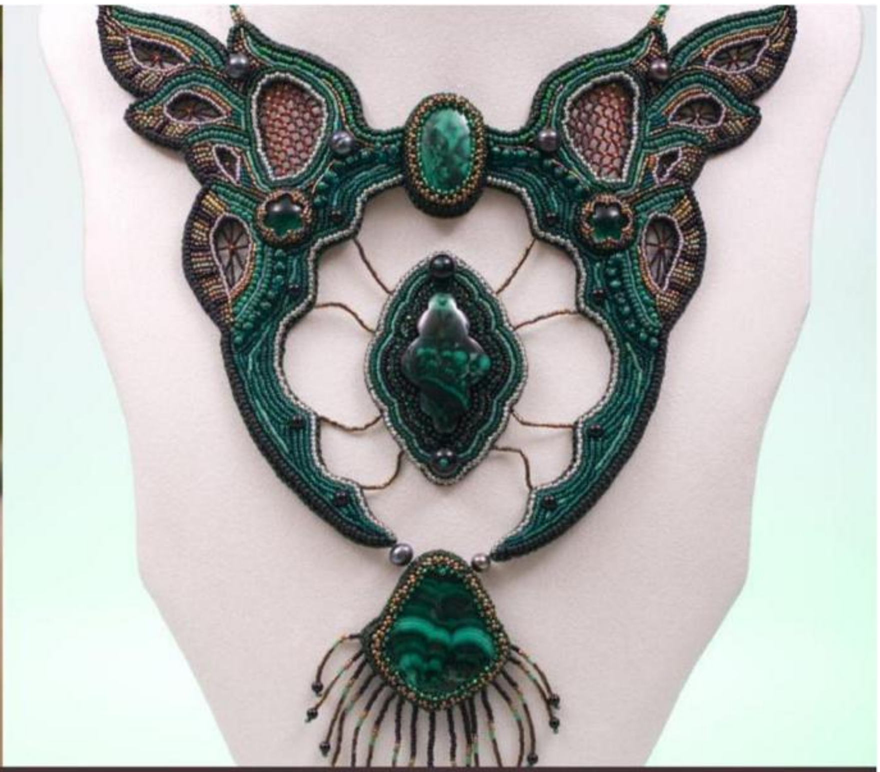
CRAFTING IN CHILDHOOD

"Spending all the summers of my childhood in this absolutely stunning place, and watching my grandpa work, left a distinct mark on my path to becoming a beadwork artist," Tatiana says. "One of my earliest completed craft projects was a miniature set of wooden kitchenware. When I was about eight years old, without anybody's help, I created a samovar with a tap which opened, a tiny teapot and cups, and a goblet. All were for my three-inch dolls, made using just simple wood-working instruments from my Dad's workshop." Her interest in handiwork progressed to include miniature origami, crochet, macrame, knitting, embroidery, leather-working, and painting of miniatures. All of these skills were helpful to her in later beadwork projects.

"For as long as I can remember, I always loved beads and stones," Tatiana says. "When I was six years old, we left our home in Siberia to move to Magadan in far-eastern Russia. We had to leave in



Tatiana models her BeadDreams 2017 Best in Show necklace, "The Beauty in the Bees." Exquistely stitched with tiny antique Italian seed beads, it also features beautiful Baltic amber.



Inspired by Russian writer Pavel Bazhov's fairy tales, Tatiana designed "The Stone Flower" to represent attraction and intangibility in the form of a malachite flower turning into the difficult-to-catch butterfly.

a hurry, and I was sad, because our settled life was breaking up. My Dad, trying to cheer me up, told me that in Magadan there would be many beautiful stones which we would gather. Of course, my sadness was immediately gone. In my imagination, I would step off the airplane and onto the ground covered in thick layers of precious stones. So can you imagine one of my greatest disappointments in life when we finally landed in Magadan's airport, and I saw just grey concrete? Later though, my Dad indeed took me stone hunting, and we found very unique and beautiful agate pieces."

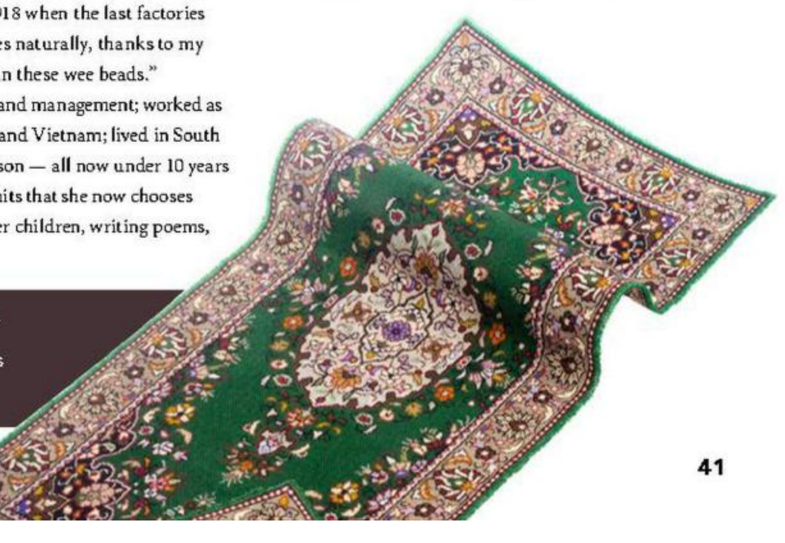
Tatiana didn't know yet how to use beads in her childhood, but she remembers exchanging chewing gum with her classmates in kindergarten for the little mesmerizing spheres of glass with holes. Then when she was about 15 years old, a woman gave her mother a simple beaded spiral rope necklace, and Fitzpatrick remembers that she studied it for hours until she could make her first bracelet using similar beads in the same style of rope.

"The second stage in my beadwork career began when the Internet became available to me at my home. I was in my 20s already," Tatiana says. "It was then when I discovered the whole new world of beads and amazing, creative people from Russia, America, Japan, and all over the world who were also so passionate about my favorite media. I was so inspired by the works of so many bead artists. It took a few years until I could allow myself to spend most of my day learning new techniques and implementing new, fresh ideas in my beadwork." Today, she loves to work most of all with antique and vintage micro beads, sizes 18º–26º, which she says haven't been produced since 1918 when the last factories making them closed. "I believe that my devotion to the tiniest beads comes naturally, thanks to my near-sighted vision. People with normal vision cannot even see the holes in these wee beads."

Along her life's path, Tatiana has earned a master's degree in economics and management; worked as a customs office chief inspector; backpacked all over Thailand, Cambodia, and Vietnam; lived in South Korea; married her husband, John; and mothered three daughters and one son — all now under 10 years old. Although she has enjoyed paragliding and parachute jumping, she admits that she now chooses "safer" hobbies such as reading, hiking, teaching the Russian language to her children, writing poems, playing the guitar, and singing. In a few years, when her children are older, she plans to work on a beading book to share her beading methods and ideas with a broader audience.

Tatiana also likes to bake sourdough breads and cook from scratch all kinds of dishes for her family, and she considers her kitchen time to be a kind of art. At Christmastime, she handcrafts intricately-decorated cookies and cakes, as well as lacily-iced gingerbread villages which show that the creative inspiration she received from her grandfather is well embedded within her. **B&B**

Cindy Crain Newman is a freelance writer who specializes in profiling people who create and innovate. Contact her by email at cindycrainnewman@gmail.com.



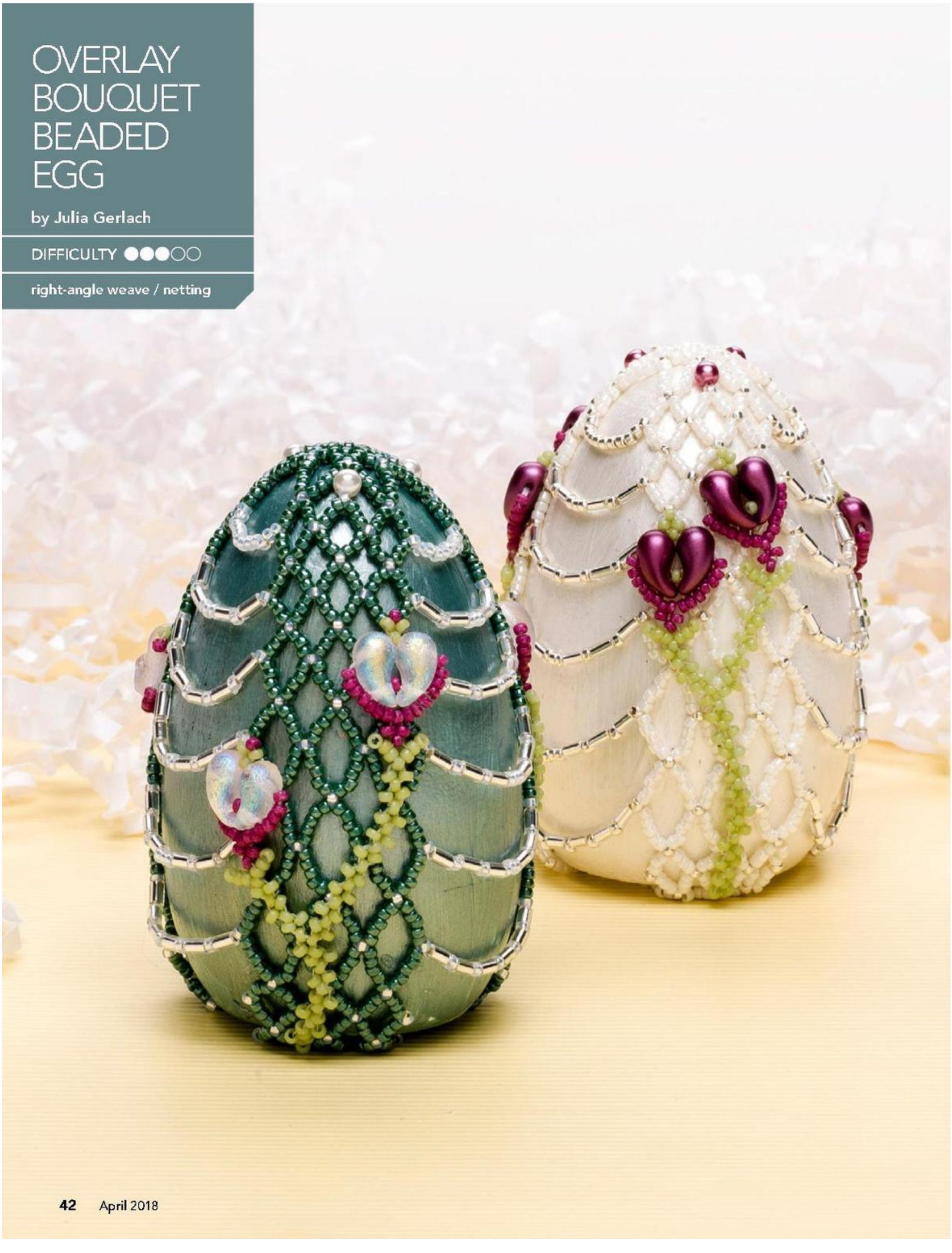
Anastasia: This beaded carpet, woven mostly with Aiko beads, was Tatiana Fitzpatrick's first BeadDreams "Best in Show" winner in 2013. She estimates that it has 133,500 beads. Her three daughters have requested that she make beaded carpets for each of them. One is done, and she has two to go!

OVERLAY BOUQUET BEADED EGG

by Julia Gerlach

DIFFICULTY ●●●○○

right-angle weave / netting



materials

green egg 2½ x 1½ in. (6.4 x 3.8 cm)

- **12** 5 x 8 mm ZoliDuo beads (**6** right, **6** left; etched crystal AB)
- **5 g** 3 mm bugle beads (silver-lined crystal)
- **3** 3 mm crystal pearls (white)
- 15º seed beads
  - **2 g** color A (Japanese 431B, dark green opaque luster; beyondbeadery.com)
  - **2 g** color B (Miyuki 551, gilt-lined white opal)
  - **1 g** color C (Japanese 418B, desert rose opaque; beyondbeadery.com)
  - **1 g** color D (Miyuki 4473, Duracoat opaque fennel)
- **1** 2½ x 1½ in. (6.4 x 3.8 cm) wooden egg (michaels.com)
- acrylic paint (Martha Stewart, mermaid teal mixed with mother of pearl; optional)
- paintbrush
- beading needles, #12
- Fireline, 6 lb. test

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

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FacetJewelry.com

- square knot
- ending and adding thread
- right-angle weave

- 5 x 8 mm ZoliDuo bead
- ▭ 3 mm bugle bead
- ○ 3 mm pearl
- ● 15º seed bead, color A
- ● 15º seed bead, color B
- ● 15º seed bead, color C
- ● 15º seed bead, color D

ZoliDuo flowers climb up a seed bead trellis in this spring-themed beaded egg.

PREPARE THE EGG

The wooden eggs come painted white. If you want a different color for the base of your egg, paint it with acrylic paint. Use thin coats of paint, allowing it to dry after each layer.

CROWN

1) On 2 yd. (1.8 m) of thread, pick up 12 color A 15º seed beads. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the first few beads.

2) Pick up an A, a color B 15º seed bead, and an A. Skip the next 15º in the ring, and sew through the following one **(figure 1, a–b)**. Repeat this stitch five times to complete the round, and step up to exit the first B added in this round **(b–c)**.

3) Pick up five As, a B, and five As, and sew through the next B in the previous round **(figure 2, a–b)**. Repeat this stitch five times to complete the round **(b–c)**. Skipping the Bs, retrace the thread path through all of the As. This will cause the Bs to pop out, forming tips at the end of each point. Step up to exit the first B added in this round **(figure 3)**. End the tail but not the working thread.

TRELLIS

1) With the working thread exiting a B in the previous round, work a row of three modified right-angle weave stitches as follows:

Row 1, stitch 1: Pick up a repeating pattern of three As and a B three times, and then pick up three more As. Sew through the B your thread exited at the start of this step to form a ring **(figure 4, a–b)**. Skipping all of the Bs, retrace the thread path through all 12 As in this stitch. This will cause the Bs to pop out to form corners. Continue through the first three As and B added in this stitch **(b–c)**.

Row 1, stitch 2: Begin as in stitch 1 **(figure 5, a–b)**. Retrace the thread path, skipping the Bs (not shown in the figure for clarity), but exit the second B added in this stitch instead of the first **(b–c)**.

Row 1, stitch 3: Pick up three As, and sew through the B at the tip of the next point **(c–d)**. Pick up a repeating pattern of three As and a B twice, pick up three more As, and sew through the B your thread exited at the start of this step **(d–e)**. Retrace the thread path of this stitch, skipping the Bs (not shown in the figure for clarity). End this stitch by exiting the bottom tip B of this point **(e–f)**.

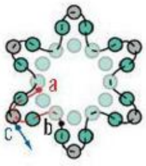


FIGURE 1

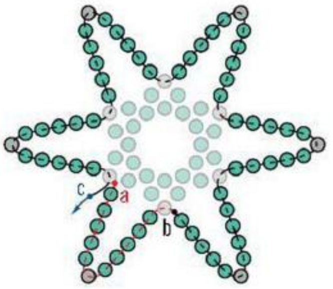


FIGURE 2

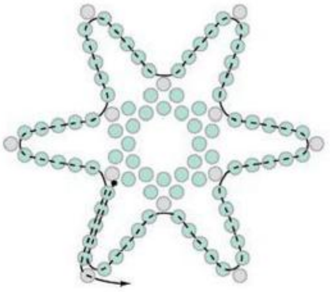


FIGURE 3

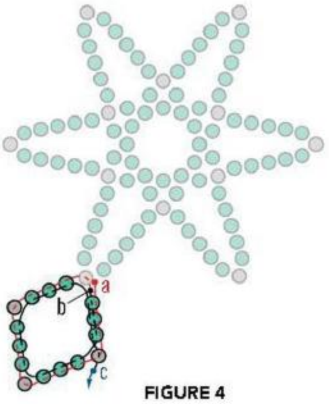


FIGURE 4

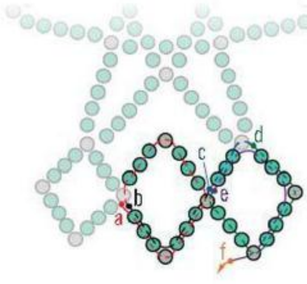


FIGURE 5

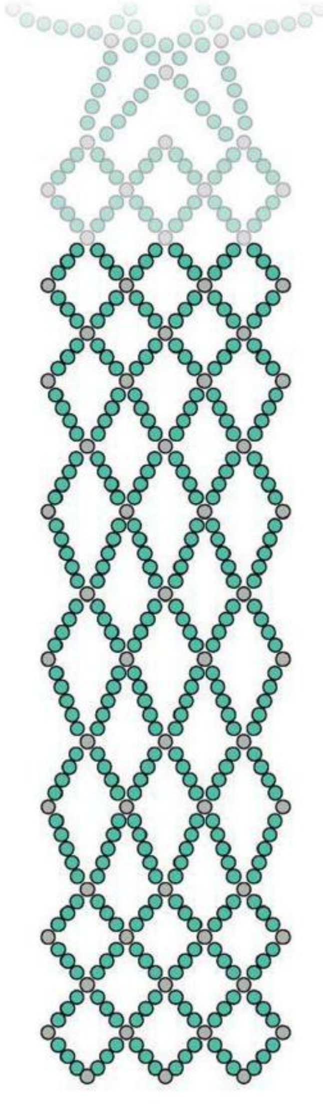


FIGURE 6

get oriented

Each stitch has four sides (with three As each) and four corners (with one B per corner). The interior corner beads are shared between stitches.

2) Continue working rows of modified right-angle weave with three stitches per row. Adjust bead counts as follows (see **figure 6**) and end and add thread as needed.

Row 2: For each stitch, pick up three As for each side of the stitch.

Row 3: For each stitch, pick up three As for each of the top sides and four As for each of the bottom sides.

Row 4: For each stitch, pick up four As for each of the top sides and five As for each of the bottom sides.

Row 5: For each stitch, pick up five As for each side.

Row 6: For each stitch, pick up five As for each side.

Row 7: For each stitch, pick up three As for each side.

Row 8: For each stitch, pick up three As for each side.

3) Add 2 yd. (1.8 m) of thread to the crown, and repeat steps 1–2 to create a strip of beadwork off of the next pair of points in the crown.

4) Working off the final pair of points on the crown, work another strip of beadwork as in steps 1–2.

BASE

1) With one of the working threads, sew through the beadwork to exit a bottom-left corner B, with the needle pointing toward the adjacent B in the same strip (**figure 7, point a**). Pick up three As, and sew through the next point B (**a–b**). Repeat this stitch once (**b–c**). Pick up 10 As, and sew through the first bottom point B of the next strip (**c–d**).

2) Work as in step 1 to connect the bottom points of all three strips (**d–e**). Before pulling the thread tight, place the egg into the beadwork, with the narrow part of the egg centered in the crown. Tighten the thread, and tie a couple of half-hitch knots to secure the thread. Step up through the first three As added in this round (**e–f**).

note The egg can easily slip out of the beadwork at this point. If that happens, don't panic. Just re-insert the egg, holding it gently as you complete the base.

3) Pick up an A, skip the adjacent B, and sew through the next two As (**figure 8, a–b**). Pick up four As, skip the next A, B, and four As, and sew through the following two As (**b–c**). Pick up four As, skip the next four As, B, and A, and sew through the following two As (**c–d**). Repeat these three stitches twice (**d–e**). Sew through the beadwork to exit the first set of four As added in this round (**figure 9, a–b**).

4) Pick up an A, and sew through the next A in the previous round (**b–c**). Pick up four As, and sew through the last bead in the next set of four in the previous round (**c–d**). Repeat these two stitches twice to complete the round. Pull the thread snug, and end the thread.

SWAGS

1) Add 1 yd. (.8 m) of thread to a trellis strip, and leaving a 6-in. (15 cm) tail, exit the top-corner B along one edge, with your needle pointing down (**figure 10, point a**). Pick up 11 Bs, and sew up through the corresponding B on the adjacent trellis strip (**a–b**). Sew through the beadwork as shown to exit the next corner B (**b–c**).

2) Continue adding swags as in step 1 with the following changes.

Swag 2: Pick up a 3 mm bugle bead, a B, a bugle, three Bs, a bugle, a B, and a bugle (**c–d**).

Swag 3: Pick up a repeating pattern of a bugle and a B five times, and then pick up one more bugle (**d–e**).

Swag 4: Pick up a bugle, a B, a

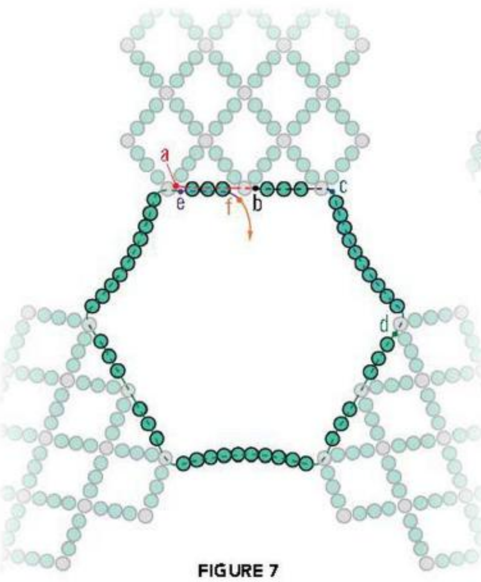


FIGURE 7

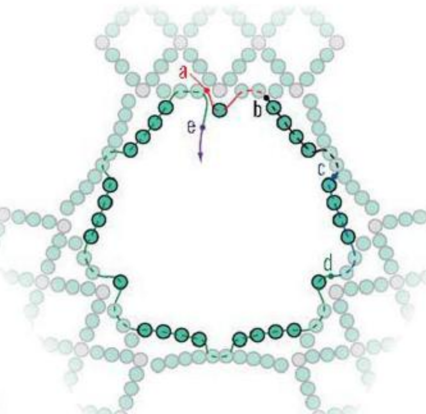


FIGURE 8

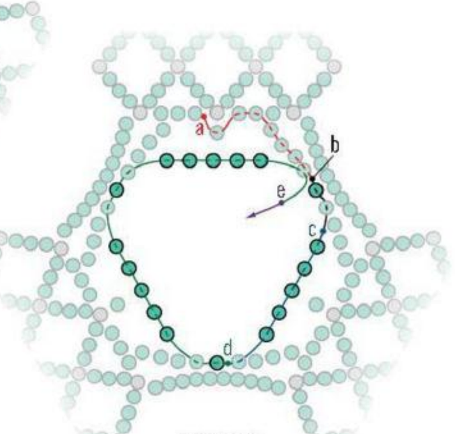


FIGURE 9

bugle, a B, a bugle, three Bs, a bugle, a B, a bugle, a B, and a bugle **(e–f)**.

Swag 5: Repeat swag 4 **(f–g)**.

Swag 6: Repeat swag 3 **(g–h)**.

End the working thread.

3) With the tail at the top of the trellis strip, sew through the beadwork, and exit the top corner B in the center column **(point i)**. Pick up a 3 mm pearl, and sew through the adjacent two As **(i–j)**, and back through the pearl and the B your thread exited at the start of this step as shown **(j–k)**.

4) Repeat steps 1–3 twice to connect the remaining trellis strips.

FLOWERS

To pick up the ZoliDuos, arrange them flat-side down on your work surface, and sew through the tip (pointy end) or the base (rounded end), from the inner edge (IE; concave side) or the outer edge (OE; convex side).

1) On 2 ft. (61 cm) of thread and leaving a 6-in. (15 cm) tail, pick up a right ZoliDuo (tip, OE), a color C 15° seed bead, a left ZoilDuo (tip, IE), and four Cs, and sew through the open hole of the second ZoliDuo **(figure 11, a–b)**. Pick up two color D 15° seed beads, a C, and a D, and sew through the first D again and the open hole of the adjacent ZoliDuo **(b–c)**. Pick up four Cs, and sew through the other hole of the ZoliDuo, and the following C and ZoliDuo **(c–d)**.

2) Sew through the next four Cs, ZoliDuo, D, ZoilDuo, and four Cs **(figure 12, a–b)**. Pick up seven Cs, and sew through the fourth one again, sewing in the same direction, to form a picot **(b–c)**. Pick up three Cs, and sew through all the beads you sewed through before plus the first six Cs added in this step **(c–d)**.

3) Pick up three Ds, sew through the C your thread just exited, and continue through all three Cs again **(figure 13)**.

4) Pick up two Ds, skip the second one, and sew back through the first one and the three Ds added in the previous step **(figure 14, a–b)**. Add two more Ds on this side of the set of three Ds, exiting the center D **(b–c)**.

5) Using Ds, work 12 to 15 right-angle weave stitches to create a flower stem. When it is the desired length, align it on one of the trellis strips, and tack it in place. You will need to attach it in several places. To do so, sew through the beadwork following the existing thread paths, and sew the stem to the trellis strip as needed to create a secure connection and shape the stem as desired.

6) Using the tail, tack the flower head in place.

7) With a new 2-ft. (61 cm) thread, repeat steps 1–6, but make the stem a different length than the first one. If desired, attach the bottom of the second stem somewhere along the first to make it appear to be branching. When the stems and flowers are attached adequately, end the threads.

8) Repeat steps 1–7 twice to embellish the other two trellis strips with flowers. **B&B**

Julia Gerlach
jgerlach@beadandbutton.com

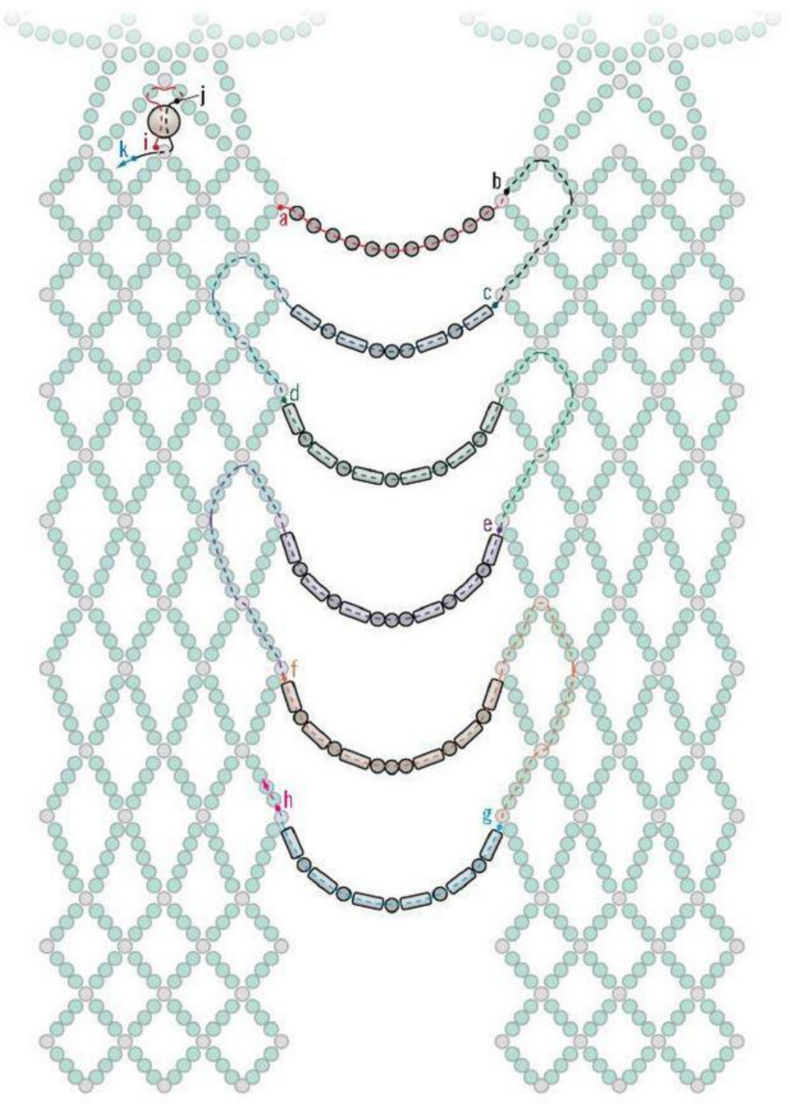


FIGURE 10

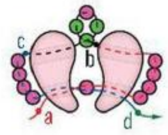


FIGURE 11

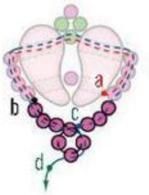


FIGURE 12

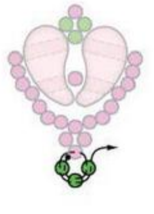


FIGURE 13

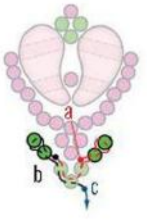


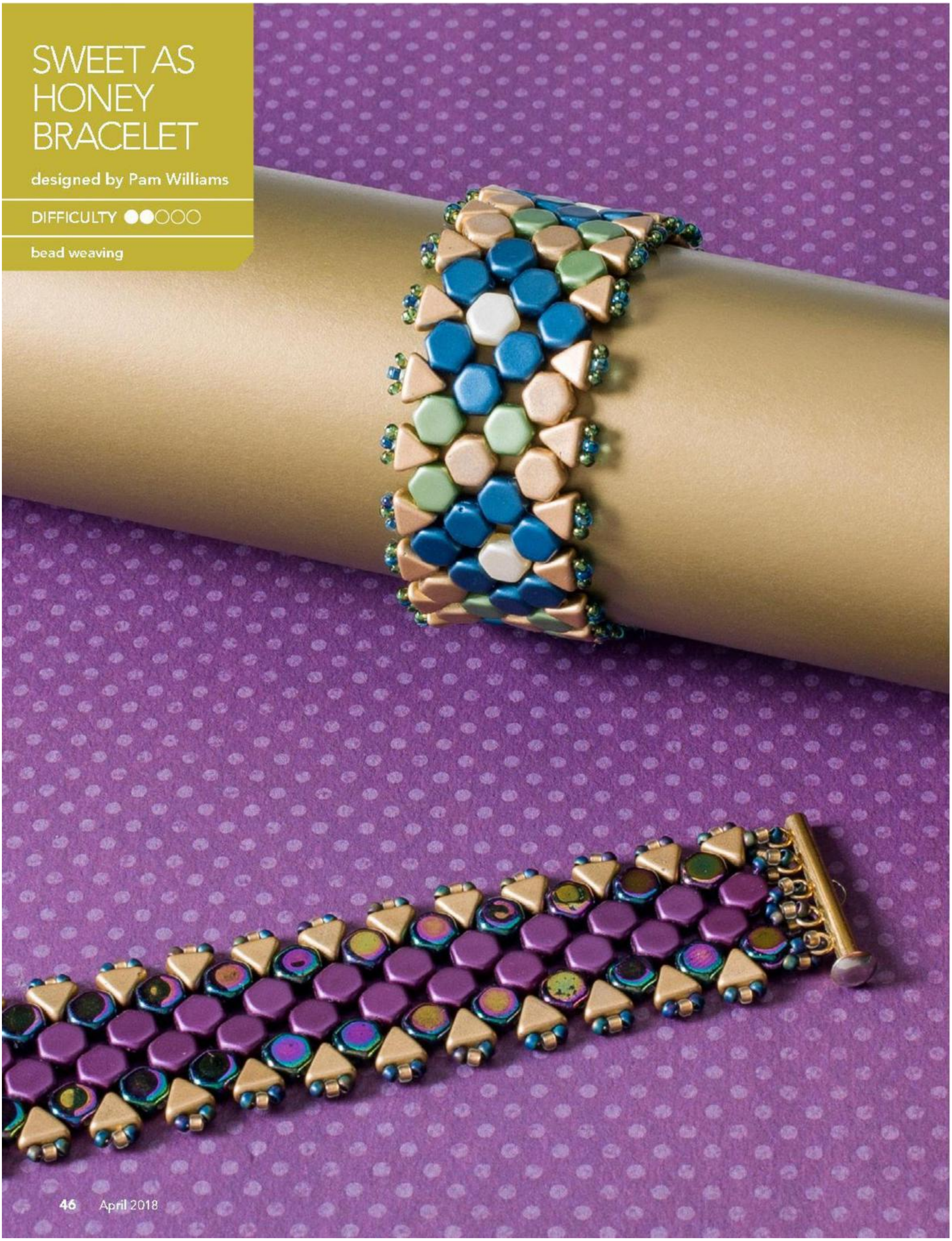
FIGURE 14

SWEET AS HONEY BRACELET

designed by Pam Williams

DIFFICULTY ●●○○○

bead weaving



materials

purple bracelet 7 in. (18 cm)

- **36** 6 mm Kheops par Puca beads (light gold matte)
- 6 mm Honeycomb beads
  - **36** color A (metallic purple iris)
  - **36** color B (pastel Bordeaux)
- 11º seed beads
  - **1 g** color C (Toho 86F, matte metallic jet black iris)
  - **1 g** color D (Miyuki 1902, semi-matte silver-lined gold)
- **1** 5-strand tube clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

basics, p. 66

FacetJewelry.com/basics

- attaching a stop bead
- ending and adding thread

You'll love the smooth and silky feel of this easy-to-stitch bracelet as it flows around your wrist.

How to pick up the Kheops beads: The side with two holes will be the base. Sew through the Kheops entering from a base hole (BH) or from a side hole (SH), per the instructions.

BASE

1) On a comfortable length of thread, attach a stop bead, leaving a 12-in. (30 cm) tail. Pick up a Kheops bead (SH), a color C 11º seed bead, a color D 11º seed bead, and a C, and sew through the open hole (BH) of the Kheops **(figure 1, a–b)**. Pick up a color A Honeycomb bead, two color B Honeycomb beads, an A, a Kheops (SH), a C, a D, and a C, and sew through the open hole of the same Kheops (BH) **(b–c)**.

2) Pick up an A, and sew through the open hole of the next B **(c–d)**. Pick up a B, and sew through the open hole of the following A **(d–e)**. Pick up a Kheops (SH), a C, a D, and a C, and sew through the open hole (BH) of the same Kheops **(e–f)**.

3) Repeat step 2 for the desired length, allowing ½ in. (1.3 cm) for the clasp. End and add thread as needed.

CLASP

1) Pick up a C, a D, and a C, and sew through the end loop of the clasp **(figure 2, a–b)**. Pick up a C, a D, and a C, and sew back through the same hole of the Kheops your thread exited at the start of this step **(b–c)**. Continue through the beadwork as shown to exit the open hole of the next end B **(c–d)**.

2) To attach the remaining clasp loops, pick up the same beads as before and the second clasp loop, and sew back through the same hole of the B **(d–e)**. Pick up the same beads and the third loop of the clasp, and sew back through the same hole of the B, the other hole of the same B, the next B and A, and the open hole of the same A **(e–f)**.

3) Repeat step 2 to attach the last two loops to the end A **(f–g)**. Retrace the thread path of the connection, and end this thread.

note To firm up the bracelet and make it stronger, retrace the thread path of the bracelet, ending and adding thread as needed.

4) Remove the stop bead, and repeat steps 1–3 to attach the other half of the clasp. B&B

Pam Williams

Contact in care of *Bead&Button*.

- ▲ 6 mm Kheops bead
- ⬢ 6 mm Honeycomb bead, color A
- ⬢ 6 mm Honeycomb bead, color B
- ● 11º seed bead, color C
- ● 11º seed bead, color D

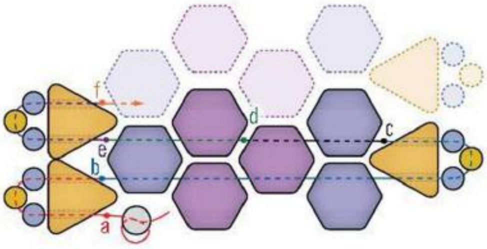


FIGURE 1

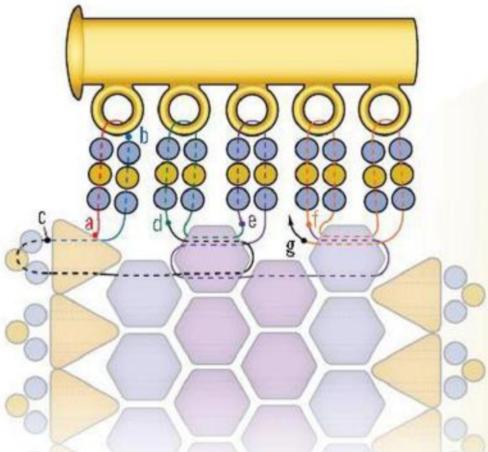


FIGURE 2

GET CREATIVE

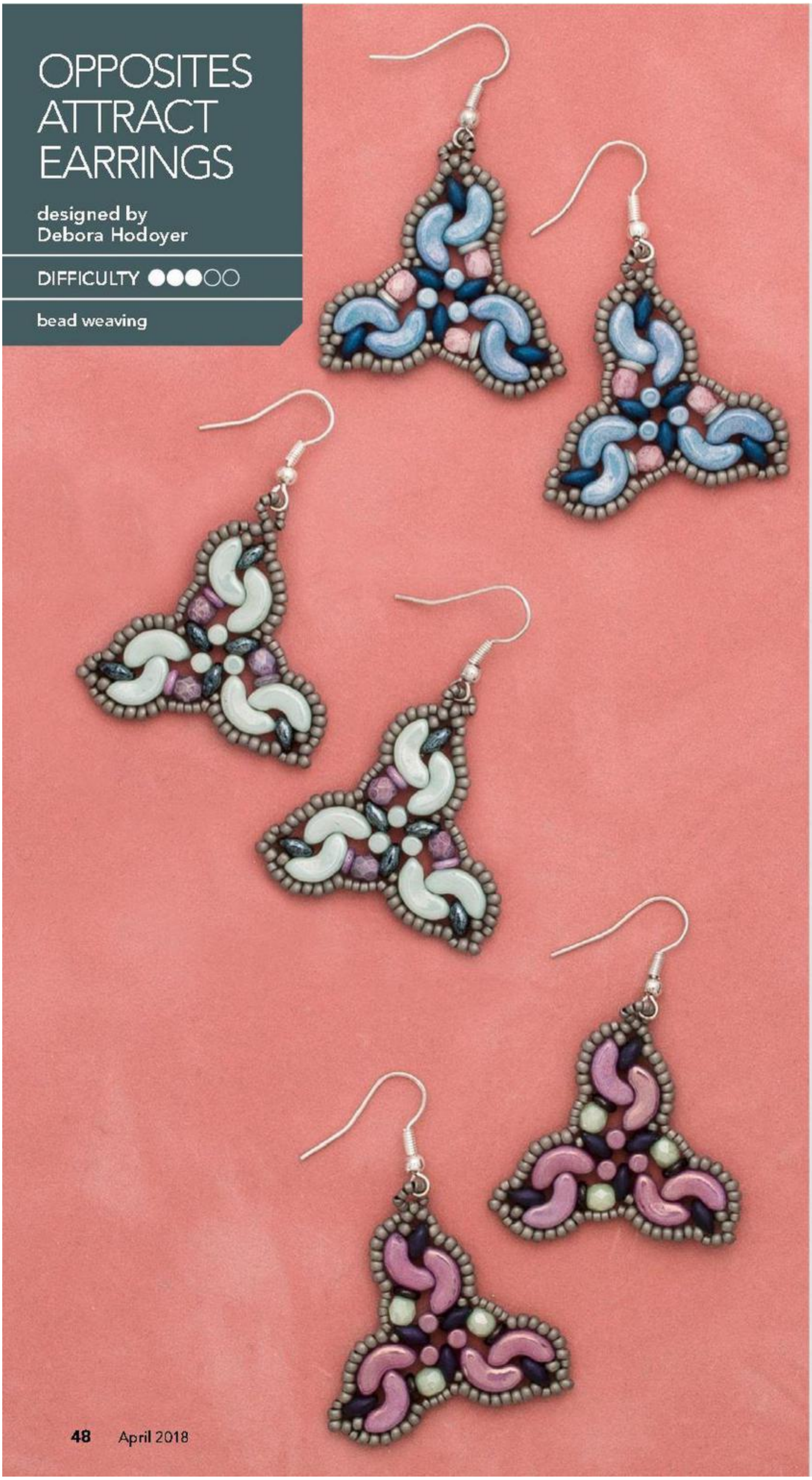
Come up with new patterns using multiple colors of Honeycomb beads for a one-of-a-kind look. To download a blank pattern to create your own design, go to **FacetJewelry.com/resourceguide**.

OPPOSITES ATTRACT EARRINGS

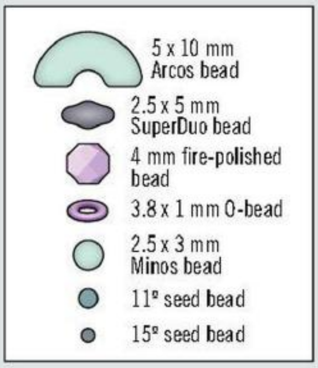
designed by
Debora Hodoyer

DIFFICULTY ●●●○○

bead weaving



Arcos nestle together amongst fire-polished, SuperDuos, and Minos beads to form a triangle reminiscent of the Celtic trinity knot.


5 x 10 mm
Arcos bead
2.5 x 5 mm
SuperDuo bead
4 mm fire-polished
bead
3.8 x 1 mm O-bead
2.5 x 3 mm
Minos bead
11º seed bead
15º seed bead

materials

mint green earrings
1½ in. (3.8 cm)

- **12** 5 x 10 mm Arcos par Puca beads (white mint luster)
- **12** 2.5 x 5 mm SuperDuo beads (jet hematite)
- **6** 4 mm fire-polished beads (white lila vega luster)
- **6** 3.8 mm O-beads (chalk white lila vega luster)
- **6** 2.5 x 3 mm Minos par Puca beads (white mint luster)
- seed beads (Toho 566, matte metallic antique silver)
  - **1 g** 11ºs
  - **1 g** 15ºs
- Fireline, 6 lb. test, or nylon beading thread, size B
- beading needle, #12
- **2** pairs of chainnose, bentnose, and/or flatnose pliers

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

basics, p. 66

FacetJewelry.com/basics

- square knot
- ending and adding thread

1

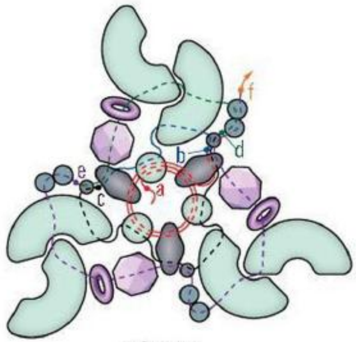


FIGURE 1

How to pick up Arcos beads: Sew through the center and end holes, entering from the inside edge (IE) or the outside edge (OE) as directed. Check that all holes in the two- and three-hole beads are open before starting to bead.

1) On 1 yd. (.9 m) of thread, pick up a repeating pattern of a Minos and a SuperDuo three times, leaving a 6-in. (15 cm) tail. Sew through the beads again, and tie them into a ring with a square knot. Sew through the same hole of the first SuperDuo added, and continue through the open hole of the same SuperDuo **(figure 1, a–b)**.

2) Pick up a 15º seed bead, an Arcos (OE, end hole), and sew through the next Minos and the open hole of following SuperDuo **(b–c)**. Repeat this stitch twice, retrace the thread path (not shown in the figure for clarity), and sew through the first 15º added in this step **(c–d)**.

3) Pick up two 11º seed beads, and sew through the center hole of the next Arcos (OE). Pick up an Arcos (IE, end hole), an O-bead, and a 4 mm fire-polished bead, and sew through the outer hole of next SuperDuo and the following 15º **(d–e)**. Repeat these stitches twice, retrace the thread path (not shown in this figure for clarity), and sew through the first two 11ºs added in this step **(e–f)**.

2

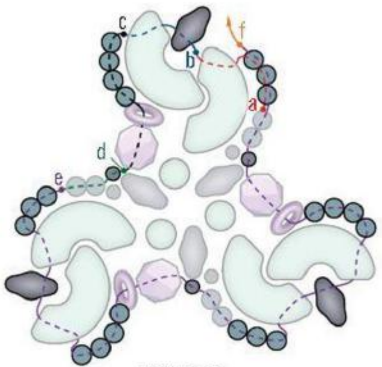


FIGURE 2

Pick up three 11ºs, and sew through the open hole of the next Arcos (OE) **(figure 2, a–b)**. Pick up a SuperDuo, and continue through the open hole of the following Arcos (IE) **(b–c)**. Pick up four 11ºs, and sew through the next O-bead and fire-polished bead **(c–d)**. Pick up a 15º, and sew through the following two 11ºs **(d–e)**. Repeat these stitches twice, retrace the thread path (not shown in this figure for clarity), and continue through the first three 11ºs added in this step **(e–f)**.

3

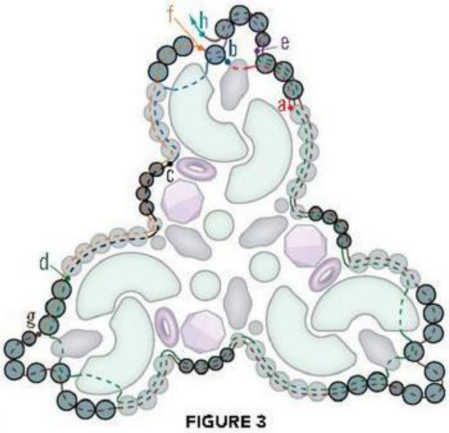


FIGURE 3

1) Pick up three 11ºs, and sew through the open hole of the next SuperDuo **(figure 3, a–b)**. Pick up an 11º, and sew through the adjacent hole of the next Arcos (IE) and the next four 11ºs **(b–c)**. Pick up four 15ºs, and sew through the next 15º and five 11ºs **(c–d)**. Repeat these stitches twice, retrace the thread path (not shown in this figure for clarity), and continue through the first three 11ºs added in this step **(d–e)**.

2) Pick up a 15º and three 11ºs, and sew through the next 11º **(e–f)**. Pick up three 11ºs, and continue through the following four 11ºs, five 15ºs, and eight 11ºs **(f–g)**. Repeat these stitches twice, retrace the thread path (not shown in this figure for clarity), and sew through the first four beads added in this step **(g–h)**.

4

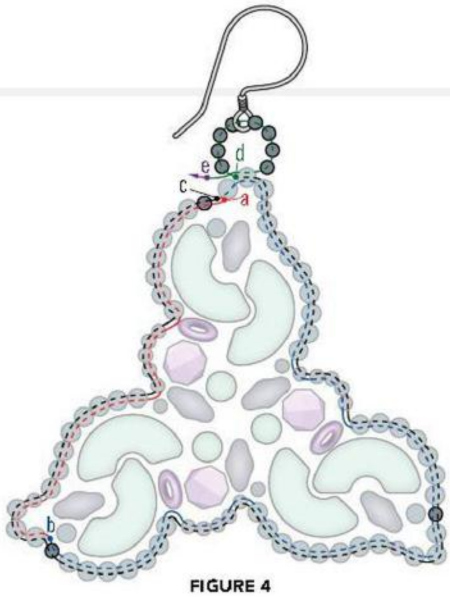


FIGURE 4

1) Pick up a 15º, and sew through the beadwork as shown to exit the third 11º on the next tip **(figure 4, a–b)**. Repeat this stitch twice **(b–c)**. Retrace the thread path, but sew through only the first two 11ºs on the last tip **(c–d)**.

2) Pick up four 15ºs, an ear wire, and four 15ºs, and sew through the 11º your thread is exiting, going in the same direction, to form a loop **(d–e)**. Retrace the thread path twice (not shown in this figure for clarity), and end the threads. B&B

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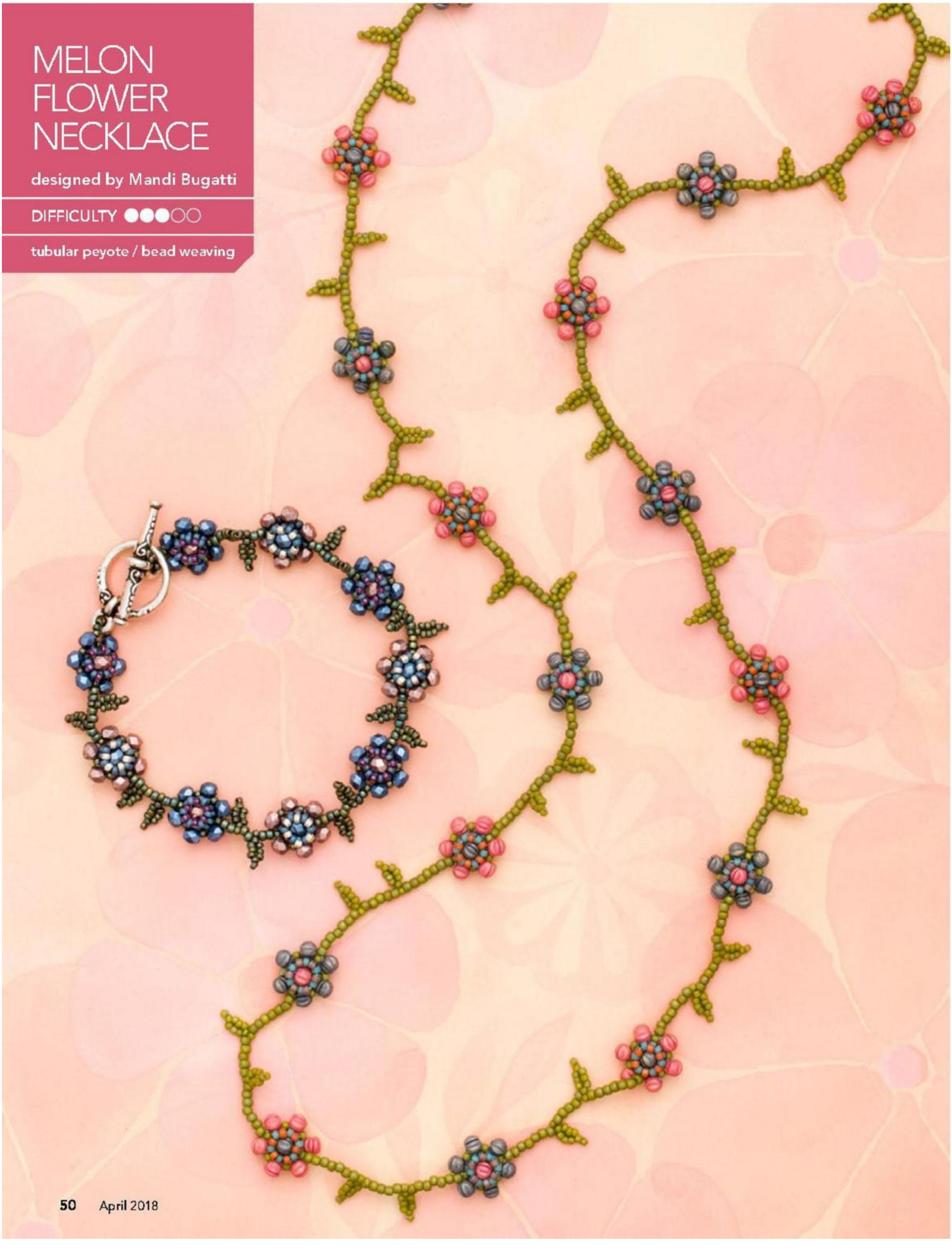
MELON FLOWER NECKLACE

designed by Mandi Bugatti

DIFFICULTY ●●●○○

tubular peyote / bead weaving



materials

necklace 28 in. (71 cm)

- 3 mm melon beads
  - **72** color A (pacifica poppy seed)
  - **72** color B (pacifica watermelon)
- **4 g** 11º seed beads (Toho 2631F, semi-glazed rainbow olive)
- 15º seed beads (Toho)
  - **3 g** color C (2634F, semi-glazed rainbow turquoise)
  - **1 g** color D (2641F, semi-glazed rainbow orange)
  - **3 g** color E (2631F, semi-glazed rainbow olive)
  - **1 g** color F (2638F, semi-glazed rainbow lavender)
- One G beading thread or Fireline, 6 lb. test
- beading needles, size # 11 or #12

bracelet 7¼ in. (18.4 cm)

- 3 mm fire-polished beads
  - **38** color A (saturated metallic Niagara)
  - **34** color B (saturated metallic pale dogwood)
- **1 g** 11º seed beads (Miyuki 2008, matte metallic patina iris)
- 15º seed beads
  - **2 g** color C (Miyuki 2030, matte metallic steel blue luster)
  - **1 g** color D (Japanese 395A, color-lined blackberry)
  - **2 g** color E (Miyuki 2008, matte metallic patina iris)
  - **1 g** color F (Toho PF558, permanent finish galvanized aluminum)
- Fireline, 6 lb. test
- beading needles, size # 11 or #12

basics, p. 66

FacetJewelry.com/basics

- peyote stitch: tubular
- ending and adding thread
- opening and closing loops

Watch your garden grow as you make this delicate flower necklace and matching bracelet just in time for spring.

FLOWER

1) On 2 ft. (61 cm) of thread, pick up a color A 3 mm melon bead and six color C 15° seed beads, leaving a 6-in. (15 cm) tail. Sew through the A melon again in the same direction to form a loop around one side of the A melon bead **(figure 1, a–b)**. Pick up six Cs, and sew through the A melon again to form a loop on the other side **(b–c)**. Sew through all the Cs again to tighten, and continue through the next two Cs **(c–d)**.

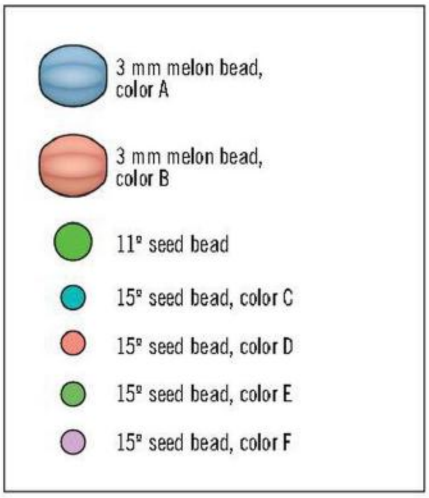
2) Working in tubular peyote stitch, work two rounds using Cs, stepping up after each round **(figure 2)**.

3) Pick up an A melon, and sew through the opposite C in the last round added **(figure 3, a–b)** (the last round of Cs added is shown in the stitched position in the figure for clarity). Sew back through the new melon and the C your thread exited at the start of this step, going in the same direction **(b–c)**.

4) Working in tubular peyote stitch, work one round using Cs **(c–d)** and one round using color D 15° seed beads, stepping up after each round **(d–e)**. Retrace the thread path of the last round.

5) Sew through the beadwork to the other edge to exit a C in the first round, and work a round using Ds. Retrace the thread path of this round, and sew through the beadwork to exit a C in the center round of the bezel **(figure 4, point a)** (side view of the peyote bezel is shown in figure 4 for clarity). End the tail.

6) Pick up a color E 15°, and sew through the next C in the same round **(a–b)**. Repeat this



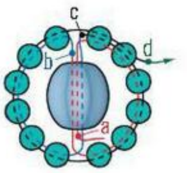


FIGURE 1

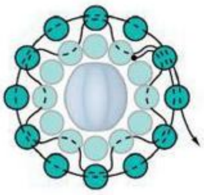


FIGURE 2

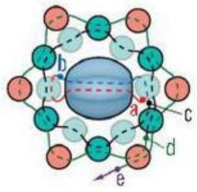


FIGURE 3

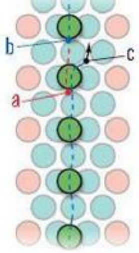


FIGURE 4

CHANGE IT UP

Substitue 3 mm fire-polished beads instead of melon beads for a different look as in the bracelet.

stitch five times to complete the round, and step up through the first E added **(b–c)**.

7) Pick up a color B melon bead, and sew through the next E **(figure 5, a–b)** (the end view of the bezel is shown in the figure for clarity). Repeat this stitch five times to complete the round **(b–c)**. Set this flower aside.

8) Repeat steps 1–7 to make eight more flowers. Repeat the same steps to make nine more flowers with the following changes:

Steps 1 and 3: Replace the A melons with B melons.

Step 4: Replace the Ds with color **F** 15º seed beads.

Step 7: Replace the B melons with A melons.

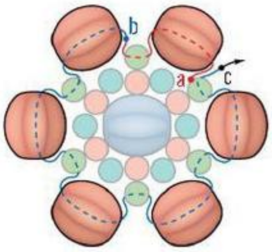


FIGURE 5

VINE

1) With the working thread of a flower exiting an E between two outer-round melon beads, pick up seven 11º seed beads. To form a leaf, pick up six Es, skip the last E added, and sew back through the fifth E **(figure 6, a–b)**. Pick up three Es, and sew back through the first E **(b–c)**. Pick up five 11ºs, and work another leaf as before **(c–d)**.

2) Pick up seven 11ºs, and sew through the E on an alternate color flower that is opposite the working thread **(d–e)**. Sew back through the last seven 11ºs, pick up an E, and continue through the next five 11ºs **(e–f)**. Pick up an E, and sew back through the following seven 11ºs and the E your thread exited at the start of the previous step **(f–g)**. End this working thread and tail.

3) Repeat steps 1–2 to attach the remaining flowers together, alternating colors.

4) Join the ends of the necklace by connecting the last flower added to the first one on the other end of the necklace with a vine and two leaves as before.

BRACELET OPTION

1) To make a matching bracelet: Work the flower components as before for the amount needed. A 7¼ in. (18.4 cm) length bracelet will have five color A flowers and four color B flowers.

2) For the vine, pick up two 11ºs instead of seven, and work a leaf. Pick up two 11ºs instead of five, and work another leaf. Pick up two 11ºs, and connect to the next flower component as before.

3) To add a clasp: With the working thread from the end melon, pick up six 15ºs and the ring end of a toggle clasp, and sew through the adjacent end melon as shown to form a loop. Sew through the beadwork and the clasp connection to reinforce. End this thread.

4) Add 12 in. (30 cm) to the other end of the clasp. Work as in step 3 to add the toggle bar, picking up eight 15ºs instead of six (additional 15ºs may be added to allow the toggle bar to pivot properly). End the thread. **E&B**

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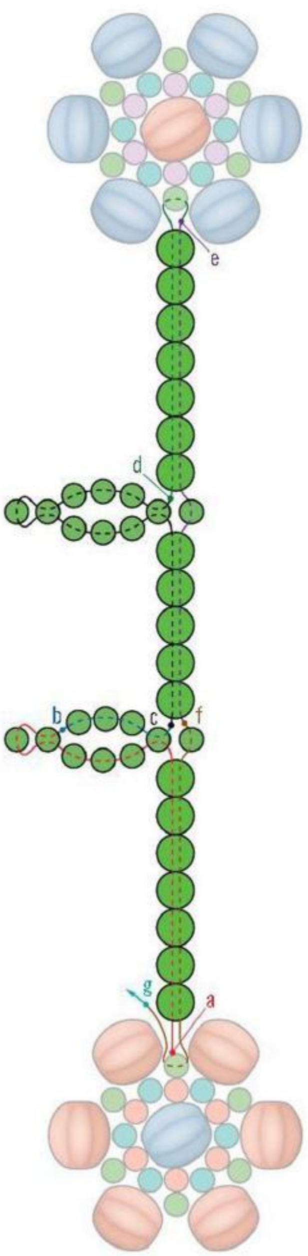


FIGURE 6

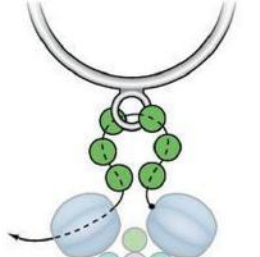
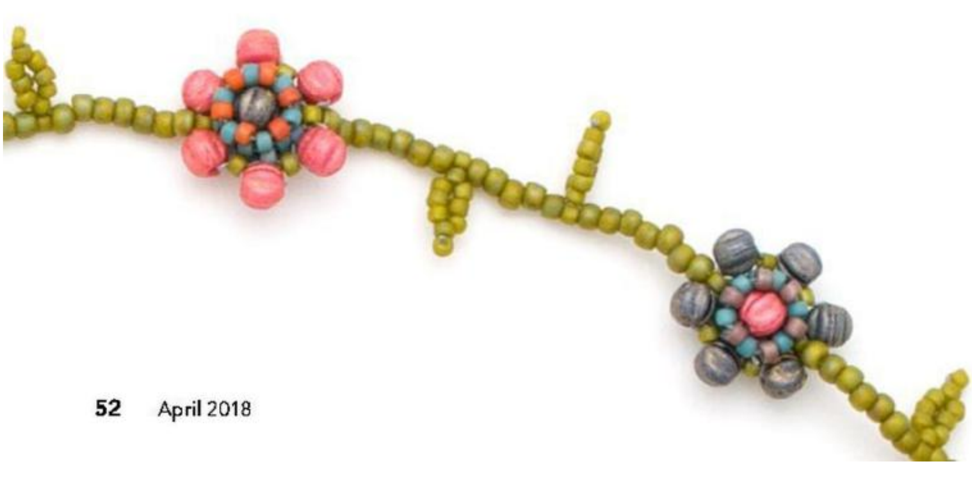


FIGURE 7



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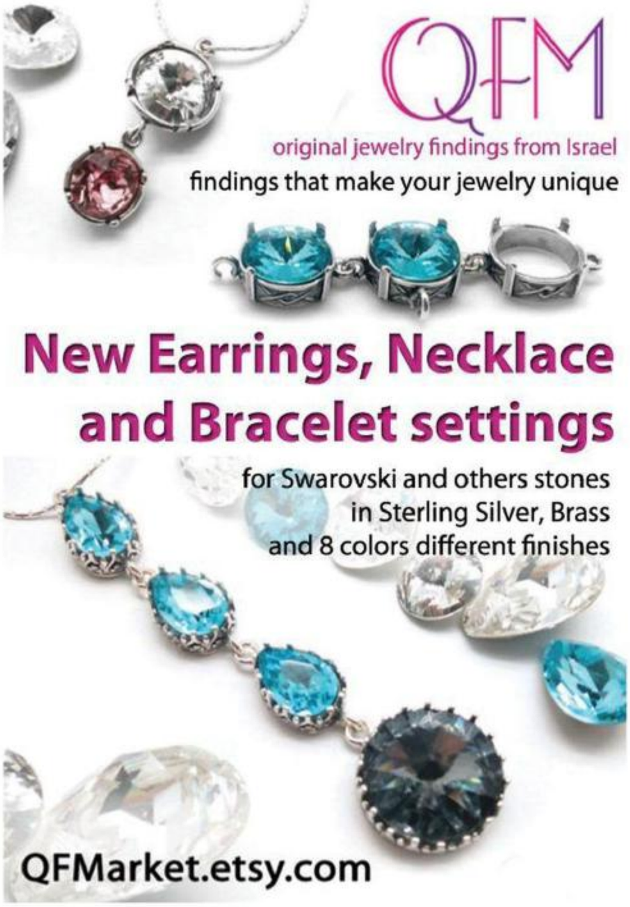

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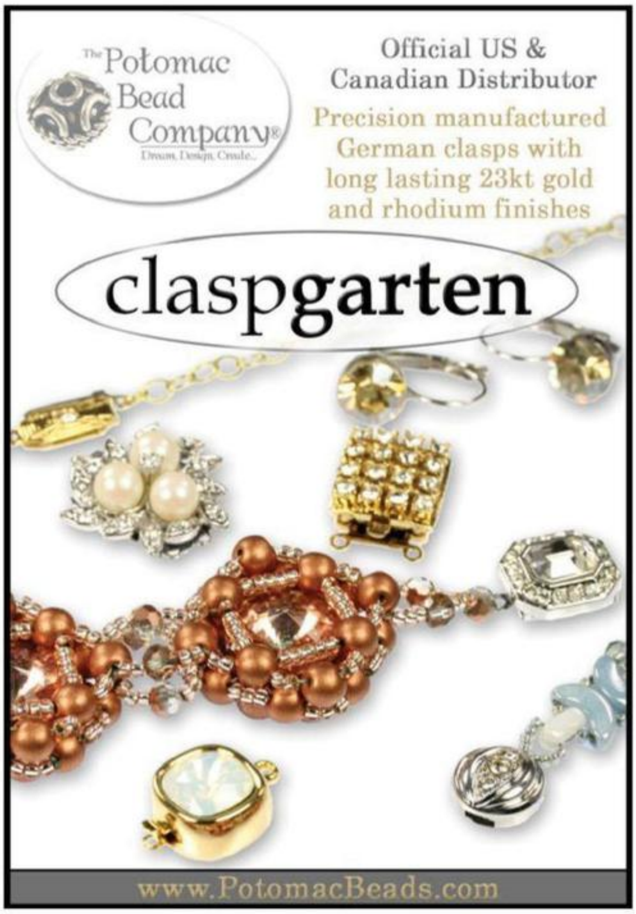

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LOOM WEAVING WITH WIRE & LEATHER

designed by Elaine Teevens

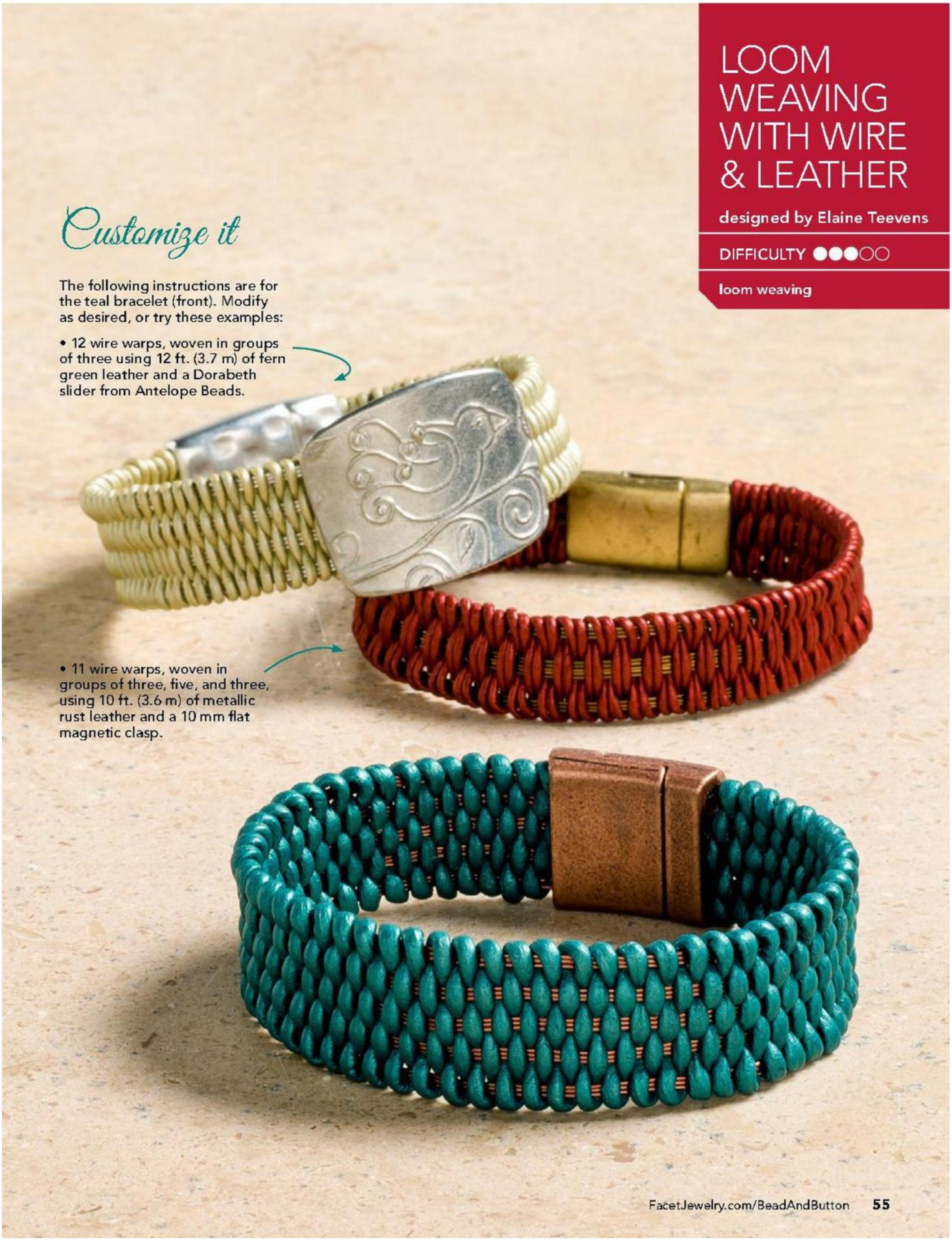
DIFFICULTY ●●●○○

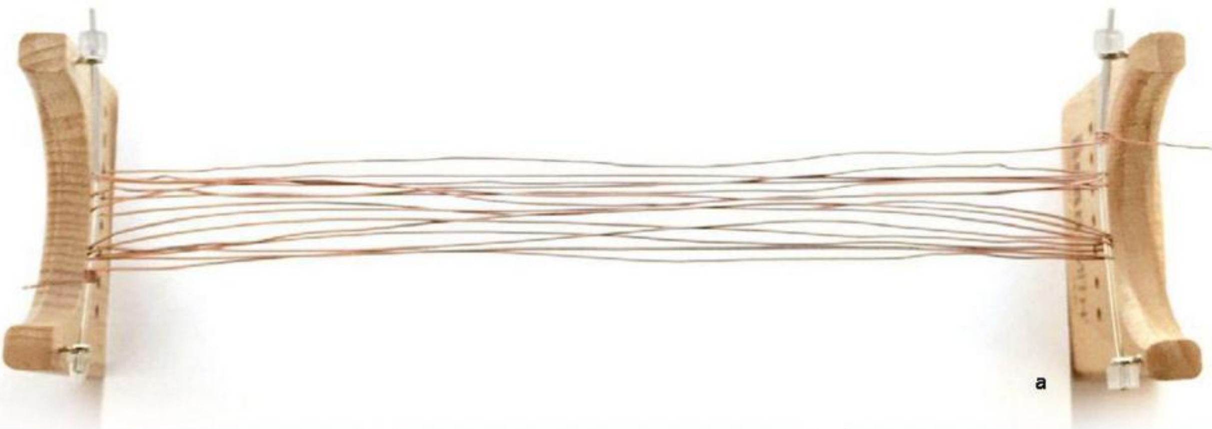
loom weaving

Customize it

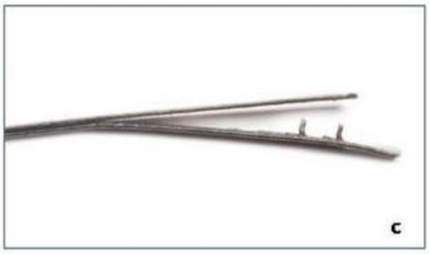
The following instructions are for the teal bracelet (front). Modify as desired, or try these examples:

- 12 wire warps, woven in groups of three using 12 ft. (3.7 m) of fern green leather and a Dorabeth slider from Antelope Beads.
- 11 wire warps, woven in groups of three, five, and three, using 10 ft. (3.6 m) of metallic rust leather and a 10 mm flat magnetic clasp.




a

b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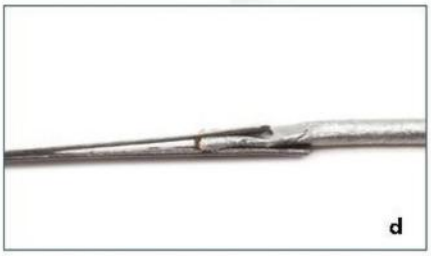
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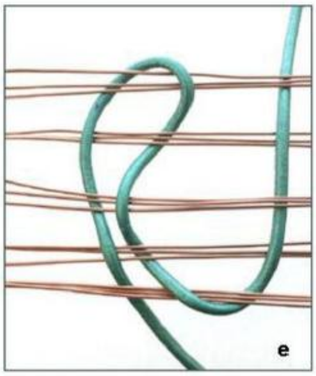
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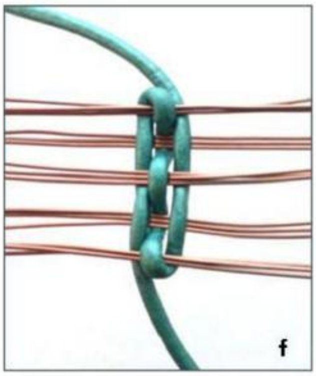
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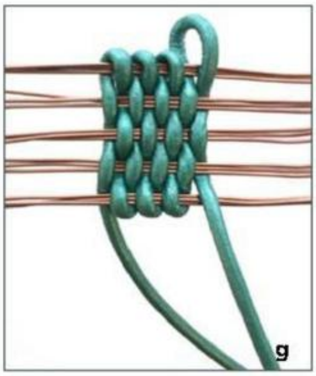
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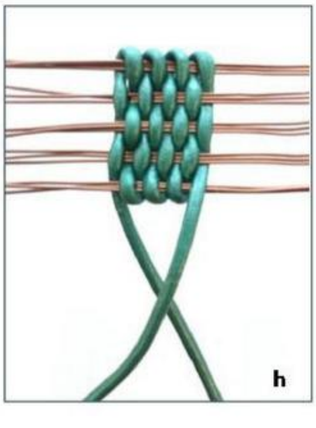
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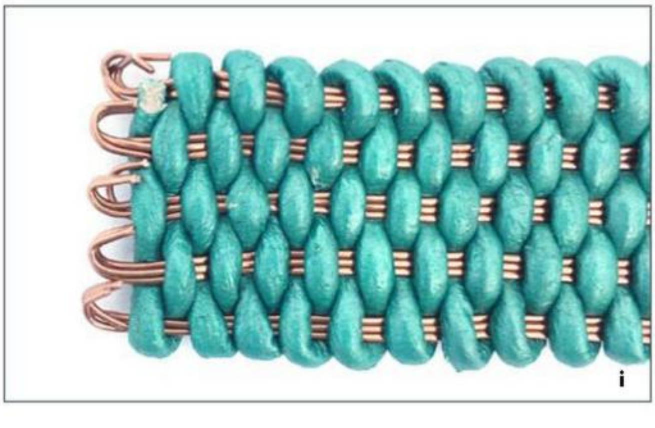
i

materials

bracelet 7½ in. (19.1 cm)

- **13 ft. (4 m)** 24-gauge wire, antique copper
- **9 ft. (2.7 m)** 1.5 mm round leather, metallic teal
- **1** 15 mm flat metallic clasp, rivet-style, antique copper
- Ricks Loom or Little Ricky Loom
- wire cutters
- chainnose pliers
- roundnose pliers
- two-prong leather lacing needle (tandyleather.com)
- Sharpie marker in a color to match the leather (optional)
- two-part epoxy adhesive

Color it

If desired, use a Sharpie marker to cover any nicks and/or the cut ends of the leather.

Use wire and leather with the Ricks Loom or the Little Ricky for this contemporary take on a loom-woven bracelet.

WARP THE LOOM

1) If using the Little Ricky Loom, set the headstock of the loom in the very last set of holes, as far from the base as possible. If using the regular Ricks Loom, position the tailstock so the space between the warp rods is about 1 in. (2.5 cm) longer than the desired weaving length. For either loom type, make sure the warp rods are secured with stoppers.

sizing note

The finished bracelet will be the length of the weaving plus the length of the clasp. The clasp shown is just under 1 in. (2.5 cm), so for a 7½-in. (19.1 cm) bracelet, the weaving should be a little longer than 6½ in. (16.5 cm).

2) Cut 13 ft. (4 m) of wire, and wrap one end around the warp rod at the base end of the loom to secure it. Bring the wire across the opening and under the other warp rod. Wrap back over this warp rod, back to the other side, and under the first warp rod. Continue in this manner until there are 15 warps **(photo a)**. After the last warp, wrap the end of the wire a few times around the tailstock's warp rod. The ends of the wire will be at opposite ends of the loom.

WEAVE THE BRACELET

1) Attach the leather needle: Using chainnose pliers, flatten one end of the leather **(photo b)**. Open the leather needle **(photo c)**. Insert the flattened leather **(photo d)**, and use chainnose pliers to squeeze the needle closed.

2) Weave one end of the leather under the first three warps, over the next three, and so on, weaving under and over the remaining warps in sets of three. Center the leather in the warps. With either end, go back the other way, this time going over, under, over, etc. Repeat for a third row **(photo e)**.

3) Adjust the weave by tightening these first three rows so the weaving is close together and positioned at the center of the loom. Make sure the wire warps are all lying flat and equally spaced **(photo f)**.

4) With one end of the leather, continue weaving toward the corresponding end of the loom, keeping the weaving uniformly tight and ensuring that the width of the weaving remains even. It may help to weave a row, snug it up to the previous row **(photo g)**, and then pull the leather all the way through so it is the same width as the rest of the project **(photo h)**.

5) When you get close to the end of the loom, attach the needle to the other end of the leather, and weave in the opposite direction until the woven portion is the desired length.

FINISHING

1) Mix the two-part epoxy according to the manufacturer's instructions. Apply a small amount of epoxy on the last pass of leather, secure it to the warps, and allow to dry. Remove one of the stoppers from each warp rod, and slide the bracelet off the rods.

2) At one end, use wire cutters to trim the leather flush with the warps, and trim the end of the wire so it extends about ¼ in. (6 mm) from the end of the bracelet. Use roundnose pliers to make a small loop with the wire **(photo i)**. Repeat this step at the other end.

3) Using chainnose pliers, flatten the wire loops at each end — this provides additional surface area for the gluing process.

4) Fill the opening of one clasp part about half full with epoxy, and insert the wire loops at one end of the bracelet. Use chainnose pliers to tuck wire or leather ends into the clasp, if needed. Allow to dry, and then repeat to attach the other half of the clasp to the other end. **B&B**

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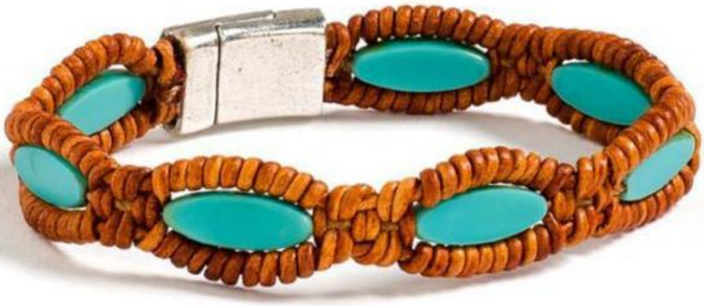


STAY TUNED!

Learn to make another style of woven leather bracelet by Elaine in an upcoming issue of *Bead&Button*.

Be patient!

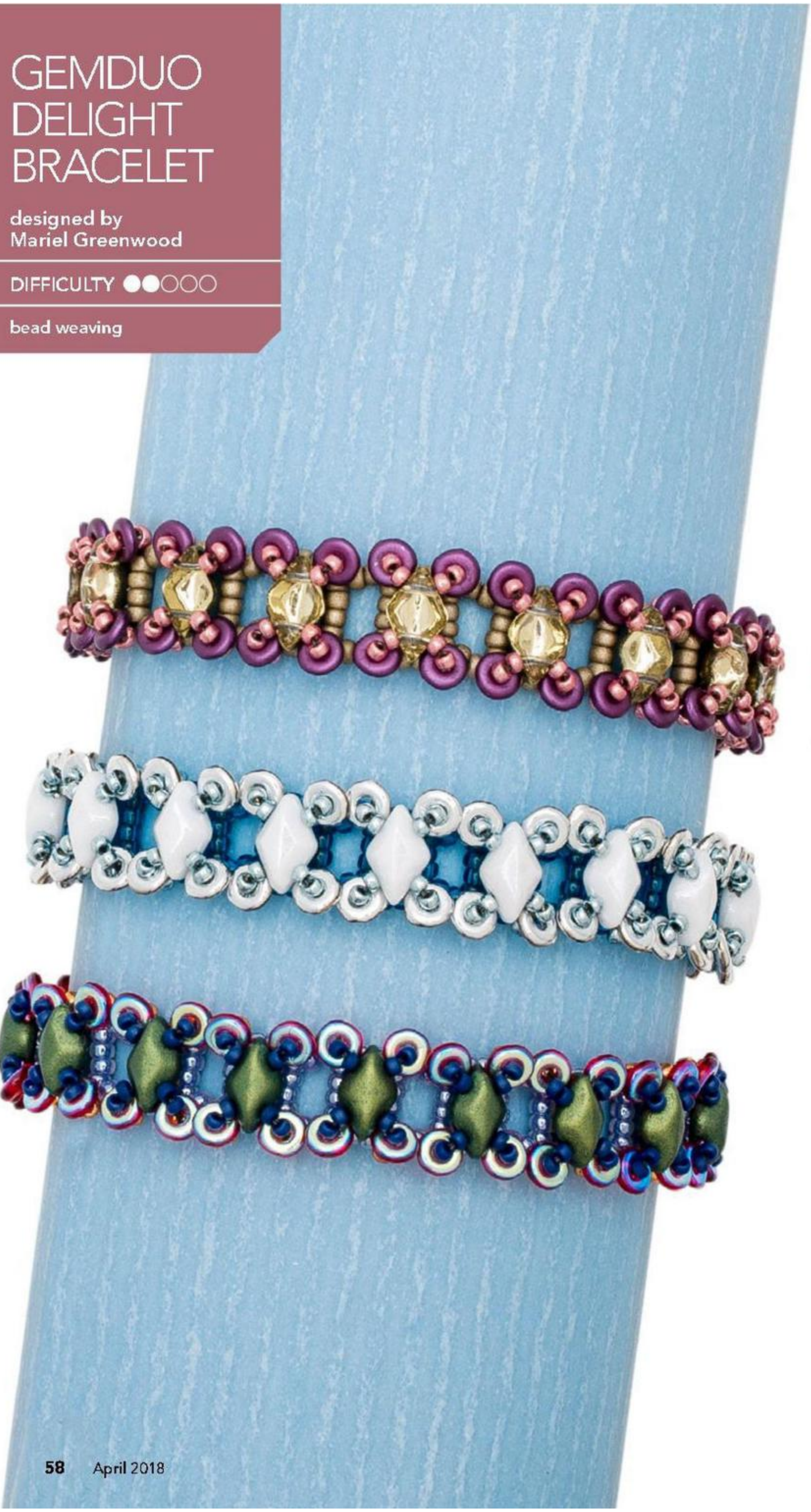
Getting the weaving started may seem a bit tricky, but, as with any new skill, it will become easier as you go.

GEMDUO DELIGHT BRACELET

designed by
Mariel Greenwood

DIFFICULTY ●●○○○

bead weaving



materials

mauve bracelet 6½ (16.5 cm)

- **15** 8 x 5 mm GemDuo beads (crystal amber)
- **3 g** 3.8 mm O-beads (pastel Bordeaux)
- 11º seed beads
  - **3 g** color A (Miyuki 4221F, Duracoat galvanized matte light pewter)
  - **2 g** color B (Miyuki 4209, Duracoat galvanized dark coral)
- **1 g** 15º seed beads (Miyuki 4209, Duracoat galvanized dark coral)
- **2** Wire Guardians (gold)
- **1** box clasp
- **Fireline**, 6 lb. test
- beading needles, #12

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

basics, p. 66

FacetJewelry.com/basics

- right-angle weave: flat strip, forming a strip into a ring
- ending and adding thread

◆ 8 x 5 mm GemDuo bead
⊖ 3.8 mm O-bead
● 11º seed bead, color A
● 11º seed bead, color B
● 15º seed bead

O-beads frame this petite bracelet, highlighting dynamic GemDuos in the center.

The GemDuos are beveled on the top and flat on the bottom. With the top of the GemDuo facing up, sew through the top hole (TH) or the bottom hole (BH), entering from the left or right side, per the instructions.

note For the mauve bracelet, the designer flipped the GemDuos to have the flat side facing up to show off the shiny underside. The other bracelets are stitched with top of the GemDuos facing up.

BASE

1) On a comfortable length of thread, pick up 12 color A 11º seed beads, and sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail. Continue through the first eight As.

note The holes of 11º seed beads can vary slightly between manufacturers and coatings. Make sure the 11º seed beads you use for the base can accommodate at least seven thread passes.

2) Pick up a GemDuo (TH, left side), and sew through the last two As your thread exited and the next six As **(figure 1, a–b)**. Sew through the open hole of the same GemDuo (BH, right side), the last two As your thread exited, and the next four As **(b–c)**.

3) Pick up eight As, and sew through the last four As your thread exited **(c–d)**. Retrace the thread path (not shown in the figure for clarity), and continue through the next six As **(d–e)**.

4) Pick up eight As, and sew through the last four As your thread exited and the next eight As **(e–f)**.

5) Repeat steps 2–4 for the desired length, ending with step 2, and allowing approximately 1 in. (2.5 cm) for the clasp. End and add thread as needed.

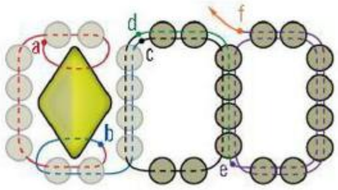


FIGURE 1

CLASP

1) Pick up three As, slide a Wire Guardian through a clasp loop, and sew through the Wire Guardian and back through the last A added **(figure 2, a–b)**. Pick up two As, and sew through the end four As. Retrace the thread path **(b–c)**, and continue through the next two As **(c–d)**. Set the working thread aside.

2) With the tail, sew through the beadwork to exit the end four As, and repeat step 1 to attach the other half of the clasp. End this thread.

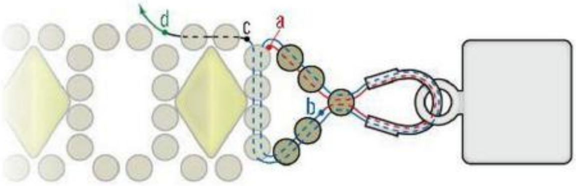


FIGURE 2

EMBELLISHMENT

1) With the working thread, pick up a color B 11º seed bead, an O-bead, and two 15º seed beads, and sew through the adjacent GemDuo **(figure 3, a–b)**. Pick up two 15ºs, an O-bead, and a B, and sew through the two As your thread exited at the start of this step **(b–c)**. Retrace the thread path (not shown in the figure for clarity), and continue through the next six As **(c–d)**. Repeat these stitches to add the embellishment on this side of the GemDuo **(d–e)**, and sew through the beadwork to exit the top two edge As adjacent to the next GemDuo **(figure 4)**.

2) Repeat step 1 for the remainder of the base, ending and adding thread as needed. End the thread. **B&B**

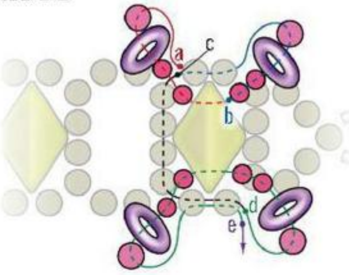


FIGURE 3

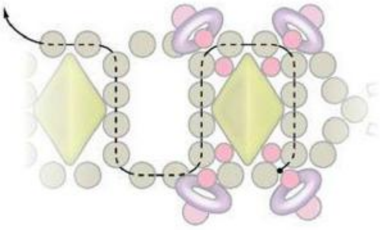


FIGURE 4

make it a bangle

If you would rather make the bracelet into a bangle, omit the clasp: With the working thread exiting from the end four As, pick up two As, and sew through the corresponding four As on the opposite end. Pick up two As, and sew through the four As your thread exited at the start of this step **(figure 5)**. Retrace the thread path, and end the threads.

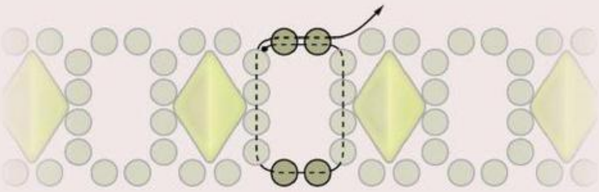


FIGURE 5

Mariel Greenwood
marielbeadsandbeyond.com
youtube.com/user/marielbeadsandbeyond

Braided ribbons necklace

Put a spin on basic kumihimo with four sizes of beads, perfectly placed for maximum rotation.

by Deborah Shipp

DIFFICULTY ●●●○○

materials
necklace 21 in. (53 cm)

- **21 g** 4 x 7 mm long magatamas (black)
- **26 g** 2.5 x 5 mm SuperUnos (full Labrador)
- **9 g** 8° seed beads (Toho 43F, frosted opaque blue turquoise)
- **2 g** 11° seed beads (Toho 49, opaque black)
- **1** 12 x 17 mm magnetic clasp with 7.5 mm opening
- S-Lon tex 210 (black)
- marudai or foam kumihimo disk
- **8** plastic bobbins (if using disk) or **8** 70 g tama (if using marudai)
- 40 g counterweight (if using disk) or 168 g counterweight (if using marudai)
- **1** 10 mm or larger split ring
- Fray Check
- crimping pliers or hemostat
- cord burner (optional)
- 5-minute two-part epoxy adhesive
- aluminum foil
- toothpicks

basics, p. 66
FacetJewelry.com/basics

- overhand knot

This project is made as a beaded eight-cord kongoh gumi braid. You can work on either a marudai or a foam kumihimo disk. The instructions below are for the disk.

SETUP

1) Cut four cords to 8 ft. (2.4 m) each. Center them on a 10 mm or larger split ring, and tie an overhand knot to secure the cords to the ring. This creates the eight cords you need for the kongoh gumi braid.

2) Align the kumihimo disk so you have a dot at the top, the bottom, and each side.

3) Feed the ring through the center hole in the disk from front to back. Arrange the cords around the disk, placing two at the top, two at the bottom, and two on each side so you have two cords flanking each dot. Slide the cords into the appropriate slots.

4) Trim the ends of the cords at an angle, dot the ends with Fray Check, and allow to dry.

5) String each cord with the beads listed in the **Bead & cord layout.** Each cord should end with the same number of beads: 126 beads total for a 21-in. (53 cm) necklace.

tip To adjust the necklace length, see the Kumi Q&A on p. 62.

6) After you string each cord, attach a stop bead, and wind the cord onto a bobbin. Label the bobbins 1n and 2n (north/top cords), 1s and 2s (south/bottom cords), 3w and 4w (west/left cords), and 3e and 4e (east/right cords).

7) Attach a counterweight to the split ring.

BRAIDING

1) Begin a braid with no beads using the following two movements:

Movement 1: Bring the top-right cord down, and place it next to the bottom-right cord **(figure 1)**. Bring the bottom-left cord up, and place it next to the top-left cord **(figure 2)**. Rotate the disk 90 degrees counter-clockwise **(figure 3)**.

Movement 2: Repeat "Movement 1" with the two cords that are now in the top-right and bottom-left positions. Repeat these two movements until you have a short braid that is about ½ in. (1.3 cm) long and the bobbins are back in their original positions.

2) Continue braiding as before, but starting with cords 2 and 6 (aka 2n and 2s), add beads as you work: With each cord movement, slide a bead up to the braid before you move the cord. Tuck the bead under the cord that crosses the cord you are working with, and then cross the cord as usual **(photo a)**. As you slide the SuperUnos and magatamas into place, make sure the ends

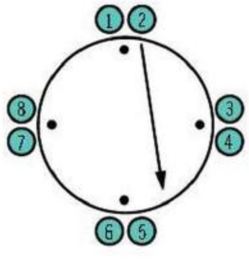


FIGURE 1

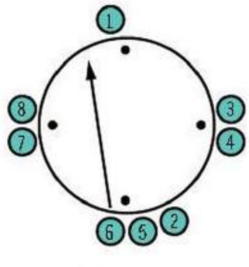


FIGURE 2

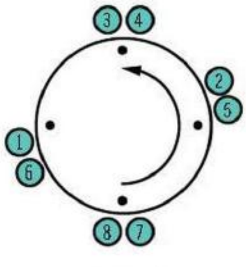
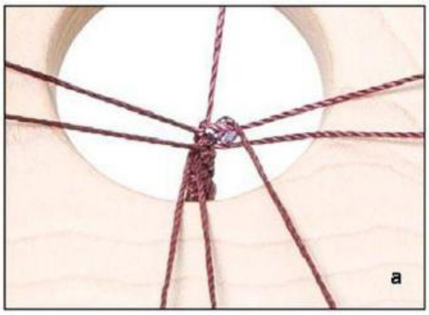


FIGURE 3



are directed outward and don't get caught poking toward the inside of the braid.

Release more thread and beads from the bobbins as needed. As the braid progresses, move the counterweight up the braid to maintain even tension.

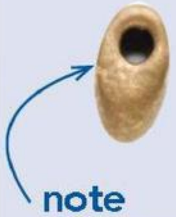
3) When you run out of beads, work as in step 1 to end with ½ in. (1.3 cm) of unbeaded braid.

ENDING THE BRAID

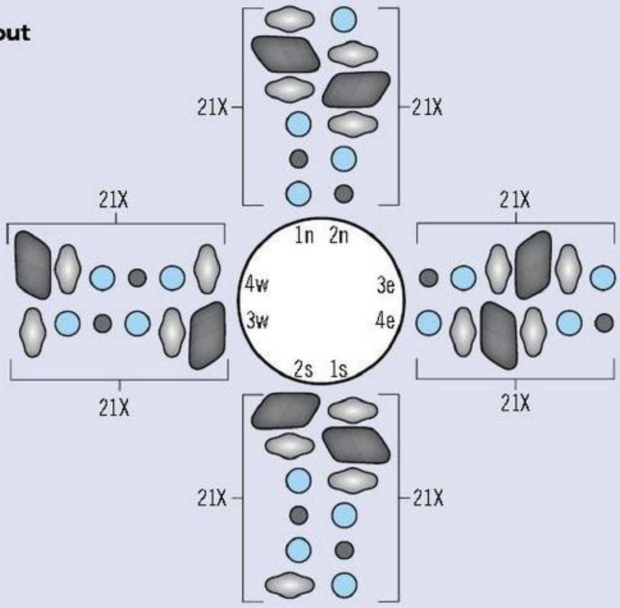
Using crimping pliers or a hemostat, grasp the unbeaded end of the braid just beyond the beaded portion. Remove the braid from the disk, unwind the bobbins, and tie the loose ends with an overhand knot. Allow the cord burner to heat up, and then apply the tip where you want to end the braid. Make sure you leave enough unbeaded braid to fit inside your magnetic clasp. Once the braid is separated from the working cords, take a moment to continue applying the cord burner to the end of the braid to melt and seal the cords.

If you don't have a cord burner, finish the end as follows: Cut a 6-in. (15 cm) piece of cord, wrap it tightly around the unbeaded braid end, and tie it with a square knot. Place a drop or two of Fray Check or Super Glue onto the binding cord, letting it seep into the unbeaded braid. Allow to dry, and then trim the braid and binding cord to the desired length.

Bead & Cord Layout



note
On all the cords, pick up the long magatamas through the side where the hole exits near the end of the bead.



On eaach cord, string the given pattern a total of 21 times.

Cord 1N
8º, 11º, 8º, SuperUno, long magatama, SuperUno

Cords 2N AND 3E
11º, 8º, SuperUno, long magatama, SuperUno, 8º

Cord 4E
8º, SuperUno, long magatama, SuperUno, 8º, 11º

Cord 1S
SuperUno, long magatama, SuperUno, 8º, 11º, 8º

◆ 4 x 7 mm long magatama
⬮ 2.5 x 5 mm SuperUno
○ 8º seed bead
● 11º seed bead

Cord 2S AND 3W
Long magatama, SuperUno, 8º, 11º, 8º, SuperUno

Cord 4W
SuperUno, 8º, 11º, 8º, SuperUno, long magatama

FINISHING

1) On a small piece of aluminum foil, dispense equal portions of two-part epoxy. Mix together the two elements with a toothpick until the epoxy has a milky appearance.

2) Using the toothpick, apply epoxy to the inside of a clasp half, coating all surfaces. Fill the clasp opening two-thirds of the way full of epoxy. Spread additional epoxy on one of the unbeaded ends of the braid, being careful not to get any epoxy on the beads.

3) Insert the braid into the clasp opening, and push down for several minutes.

4) Allow the necklace to sit for at least one hour before repeating steps 1–3 with the other clasp half. Let the entire piece cure for 24 hours before wearing. **B&B**

Deborah Shipp
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Kumi Q&A

HOW TO ADAPT THE LENGTH OF A KUMIHIMO PATTERN

Q If I want to shorten (or lengthen) a beaded braid pattern, how can I determine the number of beads I need to string?

A Not all beads are the same size and there are many different types of projects so there is not a simple answer to this question. However, here are my simple guidelines for three of the most common types of projects.

BEADS ARE ALL THE SAME SIZE

When an eight-strand braid uses beads that are all the same size, it is easy to calculate the finished braid length. Here are some simple guidelines.

The general rule for seed beads is that the number of beads per inch is one bead less than the bead size. For other beads not listed below, it is best to make a short sample braid to determine the number and weight of beads per inch.

Quantity of beads (on each cord) per inch of braid

bead size	beads per inch	grams per inch
11º	10	0.7
8º	7	1.4
6º	5	3.8
3 mm	5	4.7
4 mm	4	4.4
5 mm	3.5	5
6 mm	3	5.6

Bead sizes vary slightly by manufacturer and your braiding tension will also affect the number of beads you use. So I recommend that you make sample braids of frequently-used beads to determine the exact amount needed. For instance, I often use Toho 8º round seed beads and have determined that I need 6.5 beads per inch of braid (instead of the 7 listed above).

example
A 16-in. (41 cm) kongoh braid with Toho 8º beads: 16 in. x 6.5 beads per inch = 104 beads on each strand

BEADS ARE DIFFERENT SIZES AND SHAPES

When using a mixture of sizes and shapes of beads, as in Deborah Shipp's "Braided ribbons necklace" (p. 60), the basic formula (left) does not apply. However, the directions for a counted pattern (the term used for braids that require beads to be strung in a specific order) will usually include the finished length, which is all you need for calculating a different length. The bead count given for Deborah's necklace will make a 21-in. (53 cm) braid (including the clasp), making the beaded braid about 20 in. (51 cm). The loading pattern is 126 beads per cord.

To determine how many beads are needed per inch, divide the total number of beads per cord by the finished braid length: **126 beads ÷ 20 in. = 6.3 beads per in.**

To change the length from 20 in. (51 cm) to 16 in. (41 cm), multiply the desired length by the number of beads per inch: **16 in. x 6.3 beads = 100.8 beads per cord (load 101 beads on each cord)**

Or, for a bracelet instead of a necklace, the formula is **7 in. x 6.3 beads = 44.1 beads per cord** Keep in mind that the thick diameter of a beaded kumihimo bracelet requires that the bracelet be at least an inch longer than a flat bracelet would be for the same size wrist.

BEADED FOCAL SECTION

When making a pattern that has a beaded focal section, as in my "Kumihimo teardrop necklace" (shown above), there is an easy three-step math solution. First you need to know the measurement of the center section, then it is easy to make the necklace whatever length you want. If the pattern does not tell you the length of the focal section, then contact the designer and they should be able to provide it.

1) Determine your desired finished braid length, and then subtract the length of the center section from the total length. The center section of my teardrop necklace is 6 in. (15 cm) and is made with 37 6 mm mini teardrop beads (unicornebeads.com) on each of two cords and Toho 8º beads on the other six cords.

example **16 in. (41 cm) total necklace length minus 6 in. (15 cm) focal section = 10 in. (25 cm) remaining beaded braid**

2) Divide the remaining length in half to determine the length of beaded braid on each side of the teardrop section.

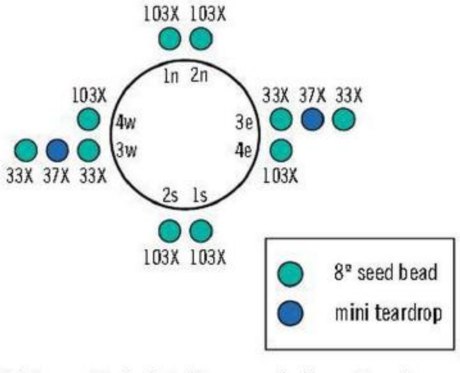
example **10 in. (25 cm) ÷ 2 = 5 in. (13 cm) on each side of the center section**

Now, multiply the side length by the number of 8ºs per inch:

5 in. (13 cm) x 6.5 Toho 8º beads per inch = 32.5 beads (load 33 beads)

3) Determinte the final loading pattern:
On two cords, string 33 8º seed beads beads, 37 teardrops, and 33 8ºs beads (103 total beads)
On the remaining six cords, string 103 8ºs.

note **The remaining six cords do not need to be counted as the braid will be finished when you run out of beads on the two cords with teardrops. So, my quick-and-easy method is to use a bead spinner to spin on about 9 in. (23 cm) of beads on each of the six cords. When measuring 8º beads on a cord, there are about 13 beads per inch, so 9 in. x 13 beads = 117 beads on each cord — more than the 103 you need!**



Adrienne Gaskell *(adriennegaskell.com) teaches kumihimo throughout the U.S. and Japan. She is a founder of the American Kumihimo Society.*

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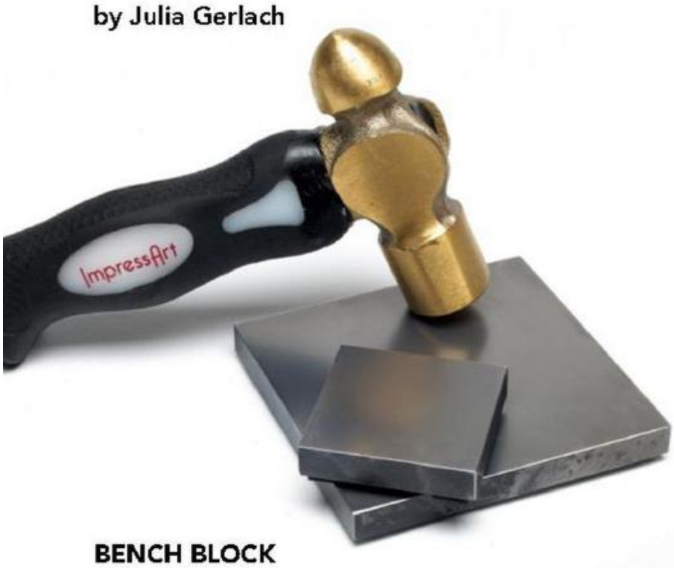
Metal stamping tools

Metal stamping is a great way to personalize your jewelry, but knowing what tools and supplies you need can be intimidating. Get started with these tips.

by Julia Gerlach



BENCH BLOCK

For stamping, you need a solid, flat surface on which to hammer. A steel bench block will support the metal, allowing it to remain relatively flat, but it can cause the metal to thin a bit when struck. You also get the most crisp texture marks if you use a steel block.

Wood blocks offer less support than a steel bench block, but because they are so giving, you can create great high-relief texture. While the impressions left by stamps and hammers won't be very crisp, they will be far more dimensional than if used on a steel bench block.

In either case, to dampen the sound of stamping, it can be helpful to place a sandbag under your bench block.

HAMMERS

You need a hammer that is heavy enough to make a good impression but one that is not so heavy as to cause your arm to tire easily. Most stamping can be done with an 8 oz. or 16 oz. hammer (a brass mallet or chasing hammer is ideal), though a 24 oz. hammer can be useful as well.

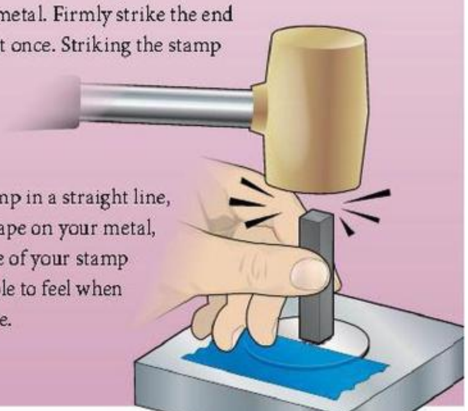
In addition to a striking hammer, a rawhide or plastic mallet can be handy if you need to flattten your piece from time to time. This will be most useful if you are heavy handed or are stamping on a relatively large piece of metal. Before hammering your piece with a mallet, cover your bench block with polishing pads or leather to prevent the block from marring your piece.

STAMPS

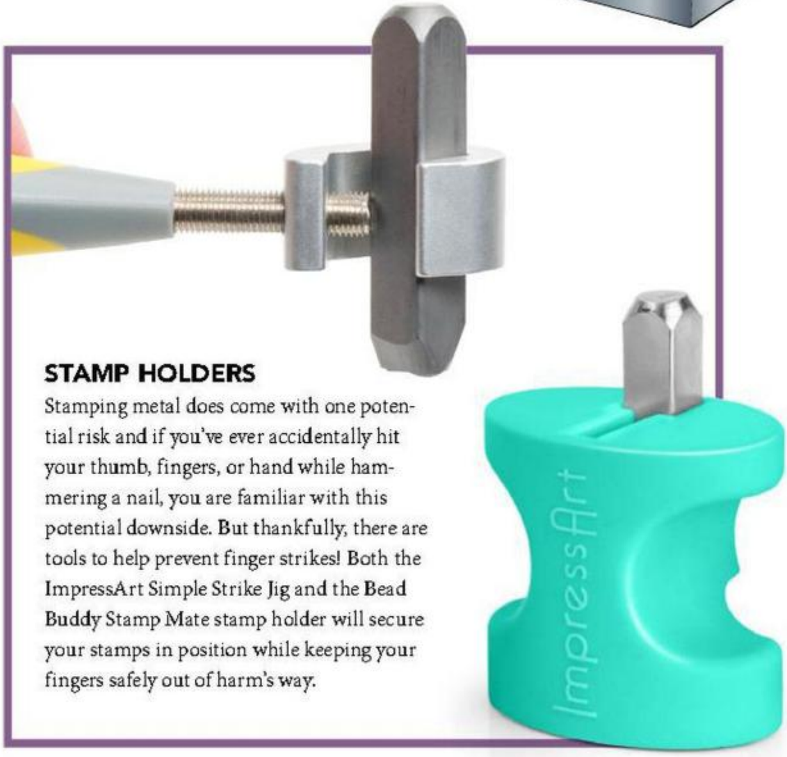
Stamps are available in a variety of styles: anything from letter and number stamps in a variety of fonts and sizes, to large, elaborate design stamps. Design stamps can be pricey, but they're a great investment if you know you'll use a certain design regularly.

Use letter stamps to spell out phrases, but don't underestimate their uses by thinking they can only be used to spell words. They can also be used to create all-over textures or patterns!

How-to: Place your metal on a steel bench block. Make sure your stamp is correctly oriented, and rest it on the metal. Gently rock it back and forth until you can feel that it's flush with the metal. Firmly strike the end of the stamp with your hammer just once. Striking the stamp more than once will likely result in a double stamp.



tip If you want to stamp in a straight line, place a piece of painter's tape on your metal, and align the bottom edge of your stamp with the tape. You'll be able to feel when the stamp touches the tape.



STAMP HOLDERS

Stamping metal does come with one potential risk and if you've ever accidentally hit your thumb, fingers, or hand while hammering a nail, you are familiar with this potential downside. But thankfully, there are tools to help prevent finger strikes! Both the ImpressArt Simple Strike Jig and the Bead Buddy Stamp Mate stamp holder will secure your stamps in position while keeping your fingers safely out of harm's way.

METAL BLANKS

Metal stamping blanks are available in a wide array of shapes, styles, and sizes and come in lots of different metals, which range from soft to hard. When learning, it's best to get started with softer metals and eventually move on to harder ones. Below are six metals commonly used to make stamping blanks, arranged from softest to hardest.

Pewter is a lead, nickel, and cadmium-free alloy made mostly from tin with other metals like copper, antimony, and bismuth. It's soft, easy to stamp on and takes a great impression. It can be hammered or left plain, looking great either way, but it can't really be buffed to a high shine. Use an 8 oz. or 16 oz. hammer.

Alkeme is a metal alloy that is non-corrosive and, like pewter, is free of lead, nickel, and cadmium. It's a little harder than pewter but still very easy to work with and takes nice, clean impressions. It can be polished to look a lot like sterling silver but is much less expensive. Use an 8 oz. or 16 oz. hammer.

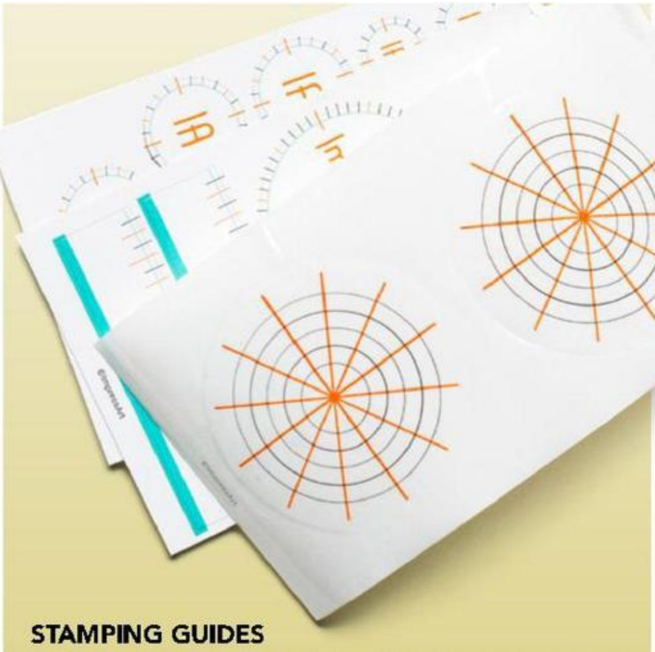
Aluminum blanks are widely available and easy to use. It's soft and inexpensive and makes nice crisp impressions. Aluminum doesn't take a polish all that well, but you can give aluminum stamps a more interesting look by adding a hammered texture prior to stamping your words or design. Use an 8 oz. or 16 oz. hammer.

The warm tones of **copper** work great in lots of designs. Blanks are usually 24-gauge or thicker. Copper is a slightly harder metal but still takes a great impression. Use a 16 oz. or heavier hammer. May require a more forceful strike. You may find it beneficial to have some copper sheet on hand to practice on.

Brass is a economical way to incorporate gold tones in your stamped pieces. It is somewhat hard so, use a 16 oz. or heavier hammer. May require a more forceful strike.

Nickel silver is not silver at all but an alloy of copper with nickel and/or zinc. It looks a lot like sterling silver but is less expensive and quite a bit harder to stamp. Use a 16 oz. or heavier hammer. May require a more forceful strike.

Other metals, such as **gold, sterling silver**, and **silver-filled** are available and useful in stamping as well, but the higher cost associated with these materials make them more appropriate after you are already comfortable with stamping.



STAMPING GUIDES

Though there are some who have no trouble lining up stamps exactly where they want them to go, for many of us, stamping by eye is a good way to achieve a fun, organic (read: uneven) look. Stamping guides to the rescue! You can use plain tape to create a straight edge, of course, but it won't help you space your stamps out evenly. ImpressArt's Stamp Guides come in a range of sizes and help you space stamps evenly on a straight line or on a curve. They also have pattern grids to help create circular mandala-type designs.

impressArt
Stamp Enamel Marker/ Marqueur Émail pour Estampes
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MARKERS / ENAMEL

To make your stamped design pop, add depth with a permanent marker, enamel pen, or other patina. Simply color over the impressions, allow to dry, and wipe the excess off with a polishing pad or cloth.

FINISHING TOOLS

For a little extra panache consider adding these supplies to your stash. **Metal files:** The edges of some stamping blanks may be a bit on the rough or sharp side. Metal files can smooth those rough edges.

Sandpaper or **sanding pads** can be useful for smoothing out blemishes or creating a different surface texture. **Steel wool** will create a matte or brushed finish.

A **polishing pad or cloth** is great for giving your metal a nice shine. A **sealant**, such as micro-crystalline wax or a brush-on glaze will help protect your metal from tarnishing. B&B

THREAD AND KNOTS

CONDITIONING THREAD

Use wax (beeswax or microcrystalline wax) or a thread conditioner (like Thread Magic) to condition nylon beading thread and Fireline. Wax smooths nylon fibers and adds tackiness that will stiffen your beadwork slightly. Conditioners add a static charge that causes the thread to repel itself, so don't use it with doubled thread. All conditioners help thread resist wear. To condition, stretch nylon thread to remove the curl (you don't need to stretch Fireline). Place the thread or Fireline on top of the conditioner, hold it in place with your thumb or finger, and pull the thread through the conditioner.

ENDING AND ADDING THREAD

To end a thread, sew back through the last few rows or rounds of beadwork, following the thread path of the stitch and tying two or three half-hitch knots (see "Half-hitch knot") between beads as you go. Sew through a few beads after the last knot, and trim the thread.

To add a thread, sew into the beadwork several rows or rounds prior to the point where the last bead was added, leaving a short tail. Follow the thread path of the stitch, tying a few half-hitch knots between beads as you go, and exit where the last stitch ended. Trim the short tail.

OVERHAND KNOT

Make a loop with the thread. Pull one end through the loop, and tighten.

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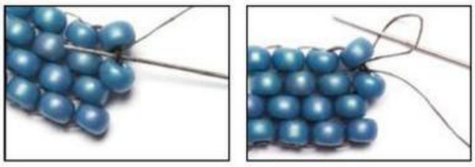
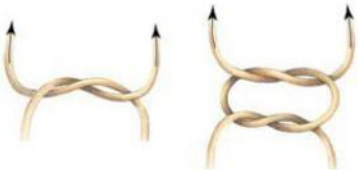
HALF-HITCH KNOT



Pass the needle under the thread bridge between two beads, and pull gently until a loop forms. Sew through the loop, and pull gently to tighten the knot and draw it into the beadwork.

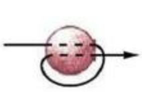
SQUARE KNOT



1) Cross one end of the thread over and under the other end. Pull both ends to tighten the first half of the knot.

2) Cross the first end of the thread over and under the other end. Pull both ends to tighten the knot.

ATTACHING A STOP BEAD

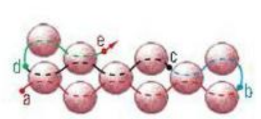


Use a stop bead to secure beads temporarily when you begin stitching: Pick up the stop bead, leaving the desired length tail. Sew through the stop bead again in the same direction, making sure you don't split the thread inside the bead. If desired, sew through the bead one more time for added security.

STITCHES

Peyote stitch

FLAT EVEN-COUNT



1) Pick up an even number of beads, leaving the desired length tail **(a–b)**. These beads will shift to form the first two rows as the third row is added.

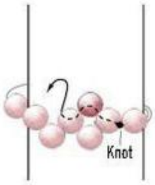
2) To begin row 3, pick up a bead, skip the last bead added in the previous step, and sew back through the next bead, working toward the tail **(b–c)**. For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead until you reach the first bead picked up in step 1 **(c–d)**. The beads added in this row are higher than the previous rows and are referred to as "up-beads."

3) For each stitch in subsequent rows, pick up a bead, and sew through the next up-bead in the previous row **(d–e)**. To count peyote stitch rows, add the total number of beads along both straight edges.

tip Is your beadwork twisty and loose after working row 3? Not to worry! Simply pull the working thread taut, pressing your thumbnail against the end bead to get the rows to straighten out.

TUBULAR

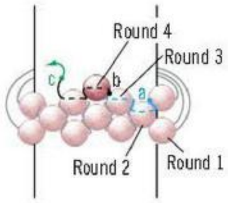
Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, work in rounds.



1) Pick up an even number of beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. If desired, slide the ring onto a dowel.

2) Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.

3) To step up to start the next round, sew through the first bead added in this round **(a–b)**.



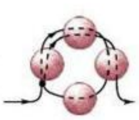
4) Pick up a bead, and sew through the next bead in round 3 **(b–c)**. Repeat this stitch to complete the round.

5) Repeat steps 3 and 4 for the desired length tube.

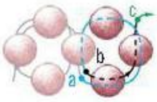
Right-angle weave

FLAT STRIP

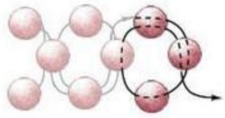
1) To start the first row of right-angle weave, pick up four beads, and tie them into a ring (see "Square knot"). Sew through the first three beads again.



2) Pick up three beads. Sew through the last bead in the previous stitch **(a–b)**, and continue through the first two beads picked up in this stitch **(b–c)**.

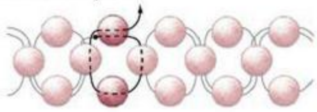


3) Continue adding three beads per stitch until the first row is the desired length. You are stitching in a figure-8 pattern, alternating the direction of the thread path for each stitch.



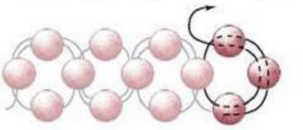
FORMING A STRIP INTO A RING

Exit the end bead of the last stitch, pick up a bead, and sew through the end bead of the first stitch. Pick up a bead, and sew through the end bead of the last stitch. Retrace the thread path to reinforce the join.

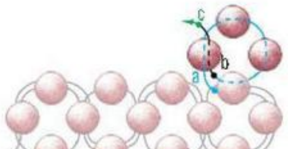


ADDING ROWS

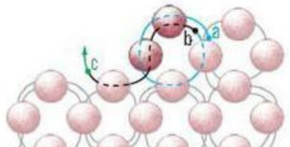
1) To add a row, sew through the last stitch of row 1, exiting an edge bead along one side.



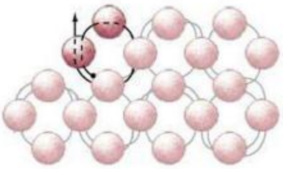
2) Pick up three beads, and sew through the edge bead your thread exited in the previous step **(a–b)**. Continue through the first new bead **(b–c)**.



3) Pick up two beads, and sew back through the next edge bead in the previous row and the bead your thread exited at the start of this step **(a–b)**. Continue through the two new beads and the following edge bead in the previous row **(b–c)**.



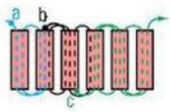
4) Pick up two beads, and sew through the last two beads your thread exited in the previous stitch and the first new bead. Continue working a figure-8 thread path, picking up two beads per stitch for the rest of the row.



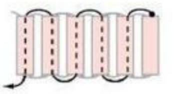
Ladder stitch

MAKING A LADDER, TRADITIONAL METHOD

1) Pick up two beads, and sew through them both again, positioning the beads side by side so that their holes are parallel **(a–b)**.



2) Add subsequent beads by picking up one bead, sewing through the previous bead, and then sewing through the new bead **(b–c)**. Continue for the desired length ladder. This technique produces uneven tension, which you can correct by zigzagging back through the beads in the opposite direction.



FORMING A RING

With your thread exiting the last bead in your ladder, sew through the first bead and then through the last bead, or cross the needles through the first bead if you are using the crossweave technique.

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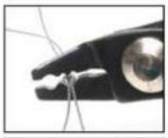
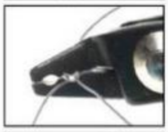
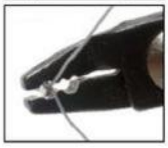
STRINGING AND WIREWORK

CRIMPING

Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose pliers to flatten it. Or, for a more finished look, use crimping pliers:

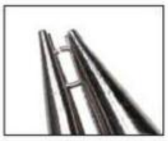
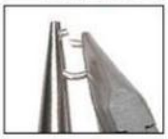
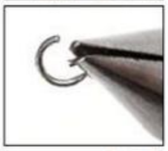
1) Position the crimp bead in the hole that is closest to the handle of the crimping pliers.

2) Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure one wire is on each side of the dent.

3) Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.

4) Tug on the wires to ensure that the crimp bead is secure.

OPENING AND CLOSING LOOPS AND JUMP RINGS

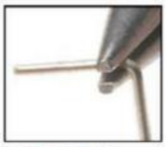
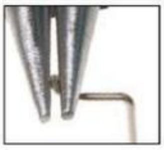
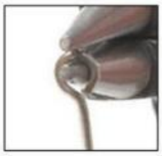
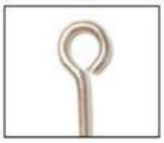




1) Hold a loop or a jump ring with two pairs of pliers, such as chainnose, flatnose, or bentnose pliers.

2) To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you.

3) Reverse step 2 to close the open loop or jump ring.

PLAIN LOOP

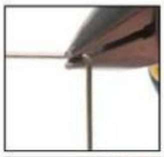
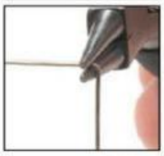
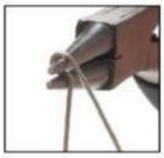
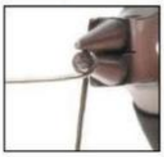
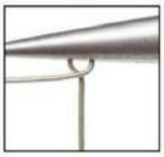
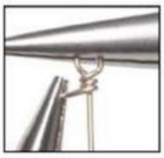





1) Using chainnose pliers, make a right-angle bend in the wire directly above a bead or other component or at least ¼ in. (6 mm) from the end of a naked piece of wire. For a larger loop, bend the wire farther in.

2) Grip the end of the wire with roundnose pliers so that the wire is flush with the jaws of the pliers where they meet. The closer to the tip of the pliers that you work, the smaller the loop will be. Press downward slightly, and rotate the wire toward the bend made in step 1.

3) Reposition the pliers in the loop to continue rotating the wire until the end of the wire touches the bend.

WRAPPED LOOP

1) Using chainnose pliers, make a right-angle bend in the wire about 2 mm above a bead or other component or at least 1¼ in. (3.2 cm) from the end of a piece of wire.

2) Position the jaws of the roundnose pliers in the bend. The closer to the tip of the pliers that you work, the smaller the loop will be.

3) Curve the short end of the wire over the top jaw of the roundnose pliers.

4) Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.

5) To complete the wraps, grasp the top of the loop with one pair of pliers.

6) With another pair of pliers, wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers. B&B

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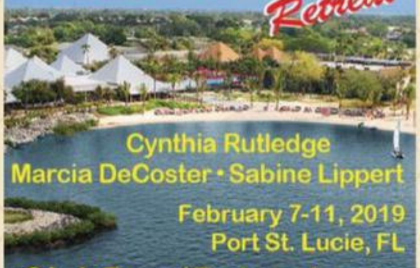

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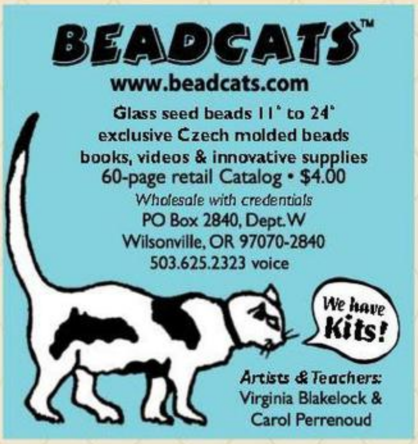
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Got plastic?

by Diane Jolie

Three ways to repurpose discarded milk containers to aid in your beading.

Plastics take center stage as the key concern on Earth Day, April 22, 2018 — and throughout the year. Just look around and you will see evidence of plastic litter everywhere. According to the Earth Day Network: "By 2050, there will be more plastic than fish in the world's oceans! Plastic coagulates into great floating 'garbage patches' that cover large areas of the Pacific. Plastics wash up on beaches and can be found in the stomachs of more than half the world's sea turtles and nearly all of its marine birds. If plastic pollution was bagged up and arranged across all of the world's shorelines, we could build a plastic wall around every shoreline and the sea."

In response, we offer three modest ways for you to embrace the tremendous plastic problem, and encourage you to think of additional solutions — big or small. Do you bring your own cloth bags when you visit your local bead shop? Have you taken a pledge to stop using disposable plastic? Please share the ways you incorporate upcycling into your beading habits by posting pictures and suggestions on facebook.com/beadandbutton. B&B

Sort it ^

To keep your beads from rolling and mixing as you work on your project, use the clean caps of milk cartons to sort and separate your little gems. Line each cap with a little piece of fabric or vellux to keep your beads handy and accessible.

Jill Wiseman and the Zen of beading
TRY SOMETHING NEW Bead origami!
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STRETCH YOUR SKILLS!

Stow it ^

With a craft knife, cut a washed milk carton on an angle and fill it with all the beads and supplies needed for a project. This is perfect for those of us who like to work on multiple projects at one time.

Slice it >>

Cut small rectangles out of a clean plastic milk carton. Keep the small scraps on hand for various tasks: wrap loose thread around them, push or scoop loose beads with them, and hang earrings from plastic rectangles with two punched holes.

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